COMMUNITY

VISION

A POLICY GUIDE TO LOCAL ARTS AGENCY DEVELOPMENT

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Compiled and written by Cheryl L. Yuen

Introductions by Richard E. Huff, Robert L. Lynch, and David C. Speedie

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The National Assembly of Local Arts Agencies (NALAA) represents local arts agencies in developing
an essential place for the arts in America's communities. NALAA believes that the arts are fundamen-
tal to the continued, positive growth of our diverse and multicultural communities. Local arts agencies
are vested with the responsibility to further local cultural and artistic interests, and ensure access to
them. To that end, NALAA, in partnership with its field, takes leadership in strengthening and
advancing local arts agencies through professional development, information, advocacy, and formula-
tion of national arts policy.

The National Endowment for the Arts, established by Congress in 1965, exists to foster the growth and
development of the arts in the United States and to preserve and enrich the nation's cultural resources,
and provide opportunities for wider experience in all the arts.

The Locals Program provides support to local arts agencies and their communities with grants which
will increase and sustain local support for the arts, as well as improve local arts agency planning and
program processes, thus encouraging artistic development and growth throughout the country.

Cover photo: Courtesy of the Greater Columbus Arts Council, Columbus, Ohio

This book is dedicated to the memory of
Thomas Boozer, Carl Petrick, and Joseph Kyle Walls,
three whose leadership and passion for the arts forged a
cultural vision for their communities.

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FOREWORD

No book on local arts agencies can be either complete or up-to-date. Each local arts agency in America is as unique as the community from which it evolves, and each LAA changes as fast as does the community which it serves. This flexibility is the strength of the local arts agency.

This book offers some outlines, ideas, and starting points as tools for putting together and maintaining a local arts agency. For mayors, planning committees, or cultural task forces getting ready to plan or finalize the structure of a new local arts agency, the book is filled with step-by-step start-up information. For organizations about to change focus, the book is a sampler of new possibilities. For older, established local arts agencies, the book is an index of alternative approaches and refresher techniques.

There are five primary partners supporting local arts agency development. Throughout this book, frequent references to each of these partners direct the reader to appropriate assistance. First, the network of 3,000 local arts agencies located throughout the country provides fertile ground for tried structures, programs, and approaches. Second, the 30 statewide assemblies of local arts agencies, associations of LAAs in a single state, are set up to provide services, training, and sometimes advocacy on behalf of LAAs in that state. Third, the National Endowment for the Arts Locals Program, a federal grant giving program, funds local arts agencies and specifically encourages new local government money to go to the arts. Fourth, the 56 state arts councils, present in every state and territory, provide financial and technical assistance to LAAs, arts organizations, and artists within a particular state's boundaries. Fifth, my organization, the National Assembly of Local Arts Agencies (NALAA), provides professional development, advocacy, information, and national arts policy development on behalf of local arts agencies. Together we work with our partners to expand and strengthen support for the arts in this country.

The arts are often isolated endeavors. Artists frequently work alone or bring singular visions to group processes such as theater or dance. Arts councils and other kinds of local arts agencies are just the opposite. They succeed because many people with a range of ideas come together in the spirit of true compromise to make the arts accessible to everyone. These people work to make sure that everyone in the community has a fair shot at enjoying the arts as audience member, participant, or professional. Local arts agencies are about excellence and access to that excellence for everyone. Every single American needs to have this opportunity, and NALAA's position is that the way to achieve this is for every American to be served by a local arts agency, whatever the structure and whatever the geographical service area—neighborhood, town, city, county, municipality, or other.

It is our hope that this book will help each American community in achieving and maintaining that ideal.

Robert L. Lynch
President/Chief Executive Officer
National Assembly of Local Arts Agencies

PREFACE

In one of the early meetings to prepare this book, Bob Canon, the first director of the Locals Program at the National Endowment for the Arts, remarked with the forcefulness that is his wont, "In the years to come, LAAs will determine what will happen to the arts in a community." While this assertion may, at first, appear iconoclastic to a museum director or symphony manager, it contains an ineluctable truth which is illustrated repeatedly throughout this book. The profile of the LAA has shifted decisively from that of an organization with coordinating and programming responsibilities to that of a central force in establishing community cultural policy. The LAA of today—and undoubtedly in the years ahead—is nothing less than *the* catalyst for advancing all the arts, for making the arts available to all segments of a community, and for making the widest possible range of community resources available to sustain arts activity.

As arts activity at the community level increases and becomes more complex, the LAA must grow—and *grow into*—this larger role. To again quote Bob Canon, the LAA movement "did not generate the (community) arts explosion but harnessed its energy." And as cultural activity becomes an ever more integral part of the fabric of community life, the LAA finds itself at the meeting table not just with the orchestras, museums, theater, dance, and opera companies but also with public and private community planning agencies, and offices of economic development and tourism. Most encouraging is the fact that this is happening not just in our major cities but in midsized cities, small towns, and rural areas. So it should be. It is worth remembering that small-town and rural America have always been in the vanguard of LAA development and that the major cities were among the last to form arts agencies. Indeed, none of our ten largest cities had an arts council, commission, or agency before 1971.

This book approaches the LAA with a "how to do it" end in mind. It begins with the rationale for an LAA's existence and the agency's centrality to the community. There follow sections on optional structures and models; advice on setting and implementing agendas; and a review of the critical issues to be addressed in launching and sustaining an LAA: an effective board of directors, planning, staffing, funding, and the range of initiatives that are most appropriate to community needs.

All of us involved in the production of this book hope that it will be useful both to currently operating LAAs and to communities that are considering setting up an agency. We hope that sections will be of interest and use to mayors and city managers, directors of arts organizations, city planners, developers, and volunteer leaders in the community. We hope that for all of them it will provide some answers *and* ask questions. We know that it is only a beginning and hope that it will generate more thinking and a broader range of published materials on the varied issues affecting LAAs. So dynamic and stimulating a subject deserves nothing less.

David C. Speedie
Charlottesville, Virginia

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MANAGING EDITOR

CONTRIBUTING EDITOR

INTRODUCTION

An Open Letter to the Reader

Dear Reader:

Books, as you know, are an interesting and strange phenomenon. Once they are written and published, they take on a life of their own. No doubt this book will do the same. It is extremely difficult to prepare a book on a field like local arts agencies because of its dynamic growth and rapid change. However a thoughtful attempt has been made to collect and publish a variety of thoughts, concepts, ideas, and practices from the field.

This book is not, and was not intended to be, the gospel according to the National Assembly of Local Arts Agencies or the National Endowment for the Arts. It is a starting point which inspires the thinking of those who are beginning to work with local arts agencies and a departure point which stimulates the debate of more experienced individuals.

I have said publicly many times that there are no correct answers or perfect models. A successful local arts agency is one that survives. In order to survive, the agency must be able to meet the special circumstances and needs of its own unique community. As you will see as you read this book, there are a wide variety of opinions, options, and proposed solutions to the same universal problems.

The most important thought I want to leave with you is not to stop thinking now because you have "The Book." This is not "The Book," it is *a* book. Take from it what is useful, and combine it with your own knowledge of your unique needs, situation, and community to create answers which will work for you.

The local arts agency field is a dynamic one. It is changing so rapidly that funding programs cited in this book may be significantly changed even by the time you finish reading it. Please get in touch directly with any mentioned funding sources to be sure you have current information.

Finally, in closing I have to extend my congratulations and thanks to all the authors, contributing authors, and the National Assembly of Local Arts Agencies for preparing and producing this book. There is always more to be said on any subject, discussions to be had, statements to be made, policies to be created, and programs to be developed. It is my hope that this book will be useful to you, the reader, as your involvement with local arts agencies continues to grow.

Thank you,

Richard E. Huff
Director, Locals Program
National Endowment for the Arts

"One of the great challenges to local arts agencies will be to give the arts the place they deserve in the larger life of the community. This is not a new task, but it remains one of the greatest of the undone tasks that lie before us as a nation, and it is the key to fulfilling the creative promise of America. This task may very well be the special mission of our generation."

Michael Lomax
Chairman
Fulton County Board of Commissioners
Atlanta, Georgia

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ROOTS OF THE VISION

The Local Arts Agency in America

Across the United States, people are working together to create agencies that are weaving the arts into the fabric of community life. Commonly called local arts agencies, these organizations are tackling the challenge of developing more livable communities by supporting the growth and more responsive use of artistic and cultural resources. They are making decisions and planning actions that will forge a cultural vision for America's communities as we approach the next century.

A local arts agency (LAA) is defined by the National Assembly of Local Arts Agencies (NALAA) as "a community organization or an agency of city or county government which provides financial support, services, or other programs for a variety of arts organizations and/or individual artists and the community as a whole." Known by a variety of names—community arts council, arts center, arts commission, art association, cultural alliance, art league, or office of cultural affairs—LAAs operate in over 3,000 communities. The particular form an agency takes—not-for-profit private corporation, public agency, or department of local government—reflects the particular set of interests, resources, dynamics, needs, and dreams of each specific community.

Local arts agencies serve areas as small as a neighborhood or as large as parts of three states. Often they encompass a county, several counties, a city, an extended city, or an urban metropolitan area. Frequently they follow the established divisional lines of government, school districts, transportation systems, or natural human traffic patterns to determine their service area. They serve populations of all sizes and exist in urban, rural, and suburban areas.

The determining features of a local arts agency are its mission and goals. What a particular local arts agency will do at any given time is dependent upon the needs of that particular community, which is ascertained through an assessment of the community's cultural needs and resources—its organizations, financial resources, people, and receptivity to LAA activity.

According to a study entitled *50 Cities: Local Government and the Arts,* commissioned by the Fulton County Arts Council of Atlanta, Georgia, and conducted by June Spencer and Mary Berryman Agard of Opinion Research Associates, Inc., there are common goals which are shared by the most successful LAAs. These are:

Improving quality. Virtually every local arts agency has programs, services, and criteria to upgrade the artistic and administrative quality of artists and arts organizations.

Equalizing access. Local arts agencies strive to create a balanced group of art consumers and producers in the community. They are sensitive to data that confirms that arts experiences are more available to college-educated, white, upper-income residents.

Preserving cultural pluralism. Successful LAAs recognize the need to nurture not just European cultural traditions but those of black, Hispanic, Hmong, native American, Asian, and other minority cultures.

Creating an environment which nurtures artists and arts organizations. Successful LAAs are concerned both with fostering the development of local artistic traditions and with retaining artists and arts organizations in the community. Increasingly, these concerns include activities directed at enhancing live/work space resources and organizational facilities development.

Promoting the inclusion of aesthetic considerations in local decision making. Local arts agencies are focal points for concerns about the aesthetics of the built environment, the role of the arts in economic development, and the role of artists in community problem solving.

Conducting ongoing cultural planning activities. Local arts agencies are the guardians of cultural development information. Increasingly, they view cultural planning as a primary role.

Thus, the spectrum of activity of today's LAAs includes:

- Programming, such as art classes and lectures, exhibitions, competitions, festivals, artist residencies, public art development and installation, and presentation of touring artists;

- Services, such as calendars of events, publications (newsletters, directories), central box offices, administrative management for local arts organizations, referrals, group insurance and purchasing, equipment rental, and block booking of performances or exhibits;

- Technical assistance to artists and arts organizations through workshops, consultation, and written materials on management, marketing, fundraising, audience development, and other areas of administration;

- Facility development and operation;

- Grantmaking, including financial assistance to artists and arts organizations, and united arts fundraising;

- Advocacy;

- Community planning and development.

In providing this myriad of activities, the local arts agency rarely works alone. It typically coordinates its efforts with many entities within the community, such as libraries, schools, local businesses, social service organizations, senior homes, hospitals, historic preservation societies, chambers of commerce, fraternal organizations, tourism offices, and government departments concerned with economic development, city planning, parks and recreation, and public works, as well as with other artistic and cultural resources. LAAs, therefore, are uniquely positioned within communities as partnership builders, planners, and leaders.

Critical elements in local arts agency development

Successful local arts agencies, despite differences in their stages of development, approaches, and programs, are united in certain beliefs and modes of operation. Some of these were identified during a long-range planning process undertaken by The Arts Council, Inc. of Winston-Salem, North Carolina.

The council gathered together six local arts agency experts from around the country to discuss their thoughts on the best practices of local arts agency management. Their discussions yielded 18 elements deemed critical for LAA success. These elements are an excellent starting point both for those forming a local arts agency for the first time and for those engaged in reassessing their agency:

- A clear statement of mission;

- A clear strategic plan;

- Ongoing planning processes, both short- and long-range;

- A trained, committed board of directors;

- Aggressive leadership in both staff and board;

- A risk-taking orientation;

- A point of view;

- Integrity in policy development;

- Timing of activities with community readiness;

- Community involvement;

- Operational definitions of roles within and outside the organization;

- Visibility;

- A vision of quality art—a responsible approach to assessing what constitutes quality and a willingness to say what is good and what is not;

- A vision of quality services;

- Effective evaluation and toughness—a willingness to defend or terminate established programs, if necessary;

- A commitment to community development values;

- A commitment to regional development;

- A commitment to equalizing access and preserving cultural pluralism.

History of the Movement

Although the first local arts agency was founded only 40 years ago, the roots of the movement can be traced back hundreds of years. Through the eyes of two local arts agency movement leaders, Robert L. Lynch and Maryo Ewell, we may see the foundations upon which the current movement is predicated.

A Movement of Surges and Setbacks
Robert L. Lynch, president and chief executive officer
National Assembly of Local Arts Agencies

(The following remarks are taken from a speech presented at NALAA's 1988 annual convention.)

The local arts agency movement is a movement of surges forward and setbacks. The first big setback came in around 1492 with the discovery of America. That's right, Christopher Columbus. Up to that point, there was a strong native American population here. It dealt with art locally, as a

part of the community and as an ongoing activity. Many native American tribes didn't even have a separate name for art, it was so integrated into everyday life—dance, clothing, body decoration, storytelling, everything. With the discovery of America this all changed. During the next several hundred years, many different people came to America's shores—adventurers, survivalists, immigrants, slaves, indentured servants, prisoners, religious freedom seekers, and persecution and famine fleers, and with them they brought their different points of view and a fierce independence. This was not an "artsy crowd." Think about the Pilgrims. You've seen the pictures, this was a grim group. They were work-oriented people, competition with each other was prevalent. And among all the arriving groups there was no set of common values and traditions. Everything was created anew, and there was little interest in the community. America was an isolationist society.

The founding of the United States brought little change to these early attitudes. John Adams is quoted as saying that he and his contemporaries had to make war so that their children could concentrate on agriculture and commerce, so that their children's children could be concerned with art and culture. Structured art endeavors and arts organization were little known before the 1800s. What art there was was primarily imported. Thus, what was created was first a royal elite, then a plantation elite, followed by a shipping elite, and finally an industrial elite. These were all very much like the original royal elite that was left in Europe. All of them were interested in art imported from Europe and ignored what was indigenous. Arts for the greater population was, for the most part, not a concern.

In the mid- to late nineteenth century, theaters and museums came into existence, but, again, primarily for "the few." In the early nineteenth century, some artistic organizations, such as the musical theater society in my hometown, Stoughton, Massachusetts, did appear, but that was not common.

Groundwork for the movement

In the late 1800s and early 1900s, the first rumblings of what was to lay the groundwork for the local arts agency movement could be felt. Out of Chautauqua, New York, wagon trains travelled the country, bringing a spiritual message to the people through music, dance, and visual arts. They left a hunger for the arts in communities throughout the young nation. Later, social reform began to take hold, and people found themselves with shorter work weeks and more money. Industry became unionized, and the demand for equality for all citizens was beginning. The university land grant program of the thirties established many universities and an appreciative public for cultural activity. The populist movement in politics led to the formation of land grant universities in Wisconsin, Nebraska, and the Dakotas. These universities promulgated the idea that the arts, along with everything else that was part of our collective body of knowledge, needed to be shared with everyone. This notion spread from the learning centers into all corners of the country.

Also, the thirties marked the advent of the WPA, the Works Progress Administration. Although imposed from the "outside," it was a fascinating precursor of today's local arts agencies. During the WPA, thousands of murals and paintings were created in communities across America. Over 6,000 writers were employed, and art centers were created in some 22 states. A taste **of** the arts was beginning to nurture a taste **for** the arts. Finally, World War II dramatically altered the American people's concept of isolationism. For the first time, they saw that for America to prosper and exist in the world, it could no longer live in an ivory tower. The people wanted more, and they wanted it now.

The birth of the movement

It was shortly after World War II that the first agencies were founded to look at a community holistically and provide it with art and art services. The private organizations formed in Winston-Salem, North Carolina, Quincy, Illinois, and Canon City, Colorado, and the earlier public ones in San Francisco, Los Angeles, and Boston mark the beginning of the current local arts agency movement.

The development of the local arts agency movement was very slow during the next 25 years; by 1956 only about 55 local arts agencies had been established. Then, in 1965, came the biggest jolt—

the establishment of the National Endowment for the Arts, a federal government arts agency supporting arts activity throughout the country. Part of the National Endowment's legislation is a requirement that 20 percent of all funds be distributed to all of the states. The state arts agency system was born. While money, for the most part, was not at first available to local arts agencies, this legislation opened opportunities for communities all over the country to tap into state-matched federal money, creating a surge in the growth of local arts agencies. More importantly, however, it set up a model of decentralization.

To support the growing needs of the arts field, the American Council for the Arts was formed. A few years later, local arts agencies split off from the American Council for the Arts, creating their own organization, the National Assembly of Community Arts Agencies. Now called the National Assembly of Local Arts Agencies, it supports the local arts agency field with programs and services that provide professional development and information, as well as with formulation of national arts policy and advocacy for LAAs. NALAA's founding, the civil rights turmoil of the 1960s and 1970s, the rediscovery of heritage coupled with the demise of the melting pot concept, and the renewed interest in cities caused the number of local arts agencies to continue to grow at a rapid pace.

The 1980s have seen the local arts agency come into its own. There are now about 3,000 local arts agencies in the United States, most of which are volunteer in nature. About 1,000 are professionally staffed and in themselves make up a half billion dollar industry.

In 1982 the National Endowment of the Arts initiated a pilot program designed to support and stabilize local arts agencies through leverage of local government support. The now permanent NEA Locals Program has had an impact on over 259 local arts agencies throughout the country serving 2,774 communities and 10,721 arts organizations, and has been monumentally successful at raising local government funds for the arts. With this recognition at the federal level, local arts agencies have become the local link in a multi-tiered delivery system of cultural support and services.

The Search for Roots

Maryo Ewell, community programs director
Colorado Council on the Arts and Humanities

(This excerpt appeared in *Connections Quarterly*, vol. 6, January 1987. It is reprinted here by permission.)

We can identify important sources of our history, retracing seven key turning points of recent decades to arrive at our current situation. Some of the stories highlight the part of our work which is about individuals, their abilities and their rights. Some highlight audiences and delivery systems. Some highlight communities.

Washington, D.C., 1965

Created during the Johnson Administration as one of many programs of the Great Society, the legislation of the National Endowment for the Arts specified that there must be an officially designated agency in each state and territory to receive the portion of the Endowment's program budget designated for them. State arts agencies (SAAs) began to spring up. There had been states with SAAs, of course, prior to the Endowment. But, in rapid succession, every state legislated one.

At this time, there were also relatively few local arts agencies. They, too, began suddenly to multiply. Why? To, in turn, receive SAA funds, as the SAA received Endowment funds? Perhaps. Because communities began to be aware of their political potential, given the climate of the sixties and seventies? Probably. Popular legend suggests that the SAA grew to echo the Endowment at the regional level and that the LAA grew to reflect the SAA at the local level. Perhaps in places this has been true. In any case, this story is the theme of government involvement in funding the arts and the public establishment of, and partnership with, arts organizations.

Winston-Salem, Quincy, and Canon City

A second story begins earlier, with the cultural arts committees of the Junior Leagues in communities across the United States. Many of these organizations, naturally community service-oriented, began to sponsor arts programs and to assist arts organizations in coordinating their events and attracting audiences. Certainly some of the earliest LAAs in the United States owe their beginnings to Junior League activities during the 1930s and 1940s. But the term "community arts council" was not coined until 1947-48 when Quincy, Illinois, Winston-Salem, North Carolina, and Canon City, Colorado, established formal organizations designed to present and support the arts locally.

This story's theme is one of audience access to quality arts events. This story does not credit Washington for giving the impetus to the LAA movement; rather, it suggests that LAAs sprang up where they were needed, eventually reaching a critical mass and exploding into the movement that we see today.

Washington, D.C., 1933

The third story is that of the Great Depression, Franklin Roosevelt, and the WPA. We are familiar with the WPA's legacies of our "official" state histories, public murals, or the exquisite landscaping, bridges, fountains, and lodges in many public parks. We lament that this kind of quality is no longer the province of the mass public. We remember that "artist" was classified by the Department of Labor as an official occupation, and thus, unemployed artists could be directly hired by the federal government to undertake arts projects for the public.

Naming some of these many projects still excites the imagination: the Public Works of Art Program; the Treasury Relief Art Project; the Federal Art Project, which was subdivided into the Mural Division (producing 2,500 murals), the Easel Division (responsible for 108,000 paintings), the Sculpture Division (18,000 works), the Poster, Graphics, Stained Glass, and Printmaking Divisions; the Federal Music and Theater Projects; and the Federal Writers Project, which employed 6,686 writers at its peak. There was even a Division of Community Arts Centers/Federal Art Galleries, staffing 100 arts centers in 22 states.

The Midwest and abroad

Two other key stories are centered in the Midwest around Baker Brownell and his concept of "human community" in Montana in the mid-forties. "Fighting Bob" LaFollette, then governor of Wisconsin, pushed for the entire citizenry of the state to have the broadest possible education, which came to be known as the Wisconsin Idea and which yielded a wealth of models for arts development around the turn of the century.

The sixth story traces its roots outside the United States to a concept known as "cultural animation." In this tradition, an artist, acting as a community's mirror, assists that community in identifying itself through artistic expression.

The final story is both the oldest and the newest. It is the oldest in the sense that it originates from the ongoing struggles of people of diverse heritage in asserting their identities within a society which values the "melting pot." It is the newest in that a formal alliance of culturally diverse artists began on the banks of the Mississippi in 1983 and formally became The Association of American Cultures in 1985.

Community spirit and pride; individual self-expression and definition; vision, belief, and leadership; government involvement; a binding of cultures with the recognition of cultural diversity; and "the arts are for everyone" are common threads that have created a vibrant national movement and shaped the direction of individual local arts agencies as they respond to and reflect their communities' needs, desires, and visions.

This dynamic national movement continues to expand and become more sophisticated as it adapts itself to the rapidly changing features of America's rural, midsized, and urban landscapes.

Resources

American Council for the Arts. *Community Arts Agencies: A handbook and guide.* New York, NY: American Council for the Arts, 1978.

A guide to forming and running a local arts agency.

Golden, Joseph. *Pollyanna in the Brier Patch: The Community Arts Movement.* Syracuse, NY: Syracuse University Press, 1987.

A kaleidoscope of sharp impressions, humorous insights, and critical appraisals of everything that is both sublime and silly in the community arts movement in America, drawn from Golden's 20 years of involvement.

Kreisberg, Luisa. *Local Government and the Arts.* New York, NY: American Council for the Arts, 1979.

Hands-on workbook on the role of local government and the arts. Contains many examples.

Mayer, Robert. "The Local Arts Council Movement." Washington, D.C.: National Endowment for the Arts, 1980.

A background paper prepared for the National Partnership Meeting, June 23-25, 1980, examining problems, issues, and trends of the movement. Includes profiles of selected agencies.

National Assembly of Local Arts Agencies. *Connections Quarterly.*

Quarterly publication of the National Assembly of Local Arts Agencies with timely commentary on issues facing and activities of the local arts agency field.

National Endowment for the Arts. *Make It Happen.* (video) 1985.

Videotape of slide show created by the Arts Endowment on different arts activities in five communities.

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COMMUNITY CONTEXTS

The communities in which LAAs operate may be categorized according to three basic types: the rural/small community, the midsized community, and the large urban community. Linked by shared needs and conditions, each type faces a particular set of challenges in developing arts activities.

Rural and Small Communities

The rural and small community is characterized by its location in agricultural areas remote from urban centers. It typically has a low population density, a limited financial base, and, due to isolation, a myriad of resource shortages. A local arts agency in this type of community may be known as an arts center, university arts extension service, community center, artists guild, arts council, or special arts committee of the community development office, chamber of commerce, library, or park and recreation department.

Obstacles to arts development

Obstacles that may impede the development of arts activity in rural and small communities include:

Geographic isolation. Distance between neighboring communities and remoteness from urban centers limit the access of most rural and small communities to high-quality, culturally diverse arts experiences. Lengthy travel time, adverse weather conditions, lack of public transportation, and increasing fuel costs create difficulties in presenting artists and touring groups that serve these areas. Professional administrators of LAAs in these communities are often the only staff (or head small volunteer staffs) and may be isolated from their professional peers.

Smaller population concentrations. This, of course, is the primary characteristic of rural areas. It can be a major factor restricting the search for capable, trained leadership for rural arts organizations and limiting the availability of audiences necessary to support arts programs and activities. A small population base makes the cost of rural arts programming higher per participant.

Shortage of government personnel and money. There is a relative shortage of personnel and money on the part of government and public agencies to cope with day-to-day community needs and with rapid growth or continuing decline. Many rural communities have small tax bases from which to

draw revenue. As a result, planning for the arts within such communities can be difficult. And without the capacity to plan, how can communities become more aware of the benefits and advantages the arts can provide and make commitments to include the arts as they make plans for economic development, employment, education, and other programs?

Shortage of wealth and other resources for generating income. Family income in nonmetropolitan areas is, on the average, lower than in metropolitan areas. Many of the new plants and industries which have moved to rural areas over the past 20 years are either branch establishments with distant headquarters or are very small. There are few family or corporate foundations in rural areas, and too few of those located in urban areas are interested in rural affairs. The resulting double jeopardy is that, although the cost of providing high-quality arts in rural areas may be greater per person than in urban areas, often there is less chance of securing subsidies to attain the maximum possible participation—either by artists or audiences.

Unreceptive environment for the arts. Lack of sustained presence by the arts and artists generates a lack of recognition of the arts as an important element of the community that needs to be supported by public and private sectors, and a dominance, instead, of competitive sports. Other contributing factors include the absence of local organizations committed to cultural programming; a lack of exposure, historically, to the arts through family and school experiences; and a lack of internal, as well as external, recognition of the importance of indigenous arts and artists.

Few adequate facilities for performances and exhibits. Often rural communities cannot take advantage of touring companies or cannot exhibit works by local artists because they lack suitable facilities. There are fewer school auditoriums, museums, libraries, or old movie houses which could be restored and used as community centers.

Limited awareness of opportunities outside the community. There often exists in rural communities a lack of information about and understanding of the various organizations already engaged in creating, promoting, and supporting the arts.

Artists' perceptions. Many rural artists still perceive cities as the only realistic professional career entry points into the arts mainstream. They work in relative isolation and must expend greater effort to stay in touch with developments in their art forms. This translates into more time and expense for travel and education. Artists who elect to consider only their own communities as an audience or operating base may ultimately lose perspective on their own abilities or may fail to grow artistically for lack of stimulation and exposure. Rural artists usually have fewer options to support themselves from nonarts earnings and are thus forced to leave. Also, many rural artists do not have contacts or relationships with the programmers who could assist their professional development. In such areas, artists may not have the collaborative support they need to realize their work, even if this support exists. They may have more difficulty in identifying collaborators because no focal points or means for communication among artists exist in their areas.

Opportunities for arts development

Given the limitations of the arts environment in rural America, there are also areas of opportunity. These include:

- The presence of folk and traditional arts, which can serve as a base for stimulating interest in and understanding of other arts, both for pleasure and income;

- An increasing number of community colleges, which can be a resource for training artists and providing programming;

- The variety of civic organizations which are active in rural areas: homemakers' clubs, the 4-H, the Future Farmers of America, and extension service programs in

every county of the nation. Collectively, these constitute a base of acceptance and voluntary skills on which to build;

• The fact that most of the nation's outdoor recreation facilities and parks are located in rural areas and offer potential facilities and space for productions and exhibits for several months of the year;

• Traditions and special ways of life which are important to people in rural areas but which are frequently neglected as cultural resources;

• The spirit of independence and self-reliance which, to a large extent, still prevails in rural areas and which, once linked to a commitment to the arts, could stimulate the development of indigenous arts;

• The fact that many people are moving from urban centers to rural areas, bringing with them new expectations and leadership potential.

Key considerations in arts development

Key to the success of local arts agencies in rural and small communities has been attention to quality, planning, community authenticity, leadership, and development of networks and partnerships.

Quality. Quality in the arts needs to be pursued and given priority when communities are developing plans for arts projects and programs. Quality should be considered in terms of the community being served. It is unreasonable, for example, to apply the same standard of quality to the arts in rural and major metropolitan areas.

Planning. Arts development in rural areas needs to be considered as an integral part of the overall effort to keep rural life vital, economically feasible, and diverse. Then the arts have a chance to be considered as central to total community planning, as a process in which arts organizations need to become involved. In that process, arts and other organizations can join hands. Broad-based participation in a planning process, which addresses the community's needs, interests, and desires, is essential for a successful arts presence in the community.

Community authenticity. To create successful arts and cultural activities, it is also essential that activities be related to community traditions, life-styles, and values. They need to be in tune with the rhythms and sensibilities of the community itself.

Leadership. The leadership of rural arts organizations needs to be broadened to include representation from a wide range of organizations and community structures; for example, from the schools and churches, youth and senior citizen service groups, the extension service and 4-H club.

Networking and partnerships. It is helpful to establish a system for providing a current and lively exchange of information about arts and cultural activities within and among the states, among arts agencies, and between arts and other organizations. The educational system—from elementary schools to universities—is a major resource for promoting understanding of and access to the arts in rural and small communities. The role of that system in the arts needs to be given additional support and expanded. Area and regional planning, cooperation, and exchange are critically important in identifying artists who are proficient in a wide range of arts endeavors. Communities need to initiate and sustain open communication with artists and be sensitive to what artists want to create. In turn, artists need to be sensitive to the communities where they live and work. Although most successful LAA programs in rural areas and communities tend to be locally funded, it is important to reach state and regional arts organizations and to utilize all resources which serve people in an area.

Community support. To promote attendance and participation, person-to-person strategies need to be emphasized and refined.

Midsized Communities

The term *midsized community* is often used as a catchall for various types of communities with populations of between 15,000 and 200,000. Yet, it is not population that unites these communities as a group but a common set of challenges which they face.

The following article by Kathleen Daniels explores different types of midsized cities and obstacles to arts development that are common to them.

Midsized City Syndrome
Kathleen Daniels

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There are several inherent problems midrange cities face that are unique to their size or geographic location.

Types

Suburban "bedroom" communities need and want to develop community identities of their own but are so close to large urban centers that they are often overshadowed. With the wide range of experiences and opportunities available "downtown," residents of these communities too often ignore the cultural resources available in their midst in favor of going into "the city" for arts and entertainment. On the other end of the spectrum, bedroom communities also run the risk of trying to imitate the big city next door, attempting to replicate the cultural amenities of an urban center despite smaller population bases and limited financial resources.

Geographically isolated midrange cities, which serve as the economic, political, or cultural hub of a mainly rural area, face problems of their own. Like the bedroom communities, they often fall into the trap of trying to provide all the cultural offerings of a big city on a small-town budget. They cannot be "all things to all people," because, while they do have a larger prospective audience than a small town, that audience has a variety of interests. They cannot support the community theaters, the high school band, the local senior center, and the volunteer fire department all at the same time. How many times can the local arts council approach the same businesses every other organized group in town is approaching for funds? How many times can they use what limited funding they do have to bring in the same touring companies serving larger cities? Too many times, arts support dollars flow out of this type of community while local artists and arts organizations go relatively unsupported.

Border communities (on state borders) face a combination of difficulties. Although strong local arts support may exist, arts organizations in these areas have to depend on cities and communities outside their state borders for access to presenting opportunities, publicity, and adequate audiences. They may even have to look outside their state for funding sources. Perhaps they work regionally with other midsized communities across state lines to bring in touring companies, publicize regional arts activities, and provide technical assistance and organizational support. These communities are in the very difficult position of seeing the majority of their arts support dollars flowing out of the community. They may not be eligible for state funding because their revenue will not remain in state. They also have to deal with a rather singular cultural identity problem—just where do their community loyalties lie?

University towns face the same kind of identity crisis. If a university or college is the economic life-support system of a midrange city, does the city have a cultural life and identity separate from that of the university? Local arts groups are not only in competition with each other for funding and audiences, they are also in competition with an institution that has access

to a much broader range of cultural, artistic, and financial resources than the town itself. Who represents the interests of university-trained artists who work and make their homes in the community after graduation? Does the community have an artistic voice beyond that of the university? What is special about the community that can be celebrated by the community as a whole?

Common issues: community identity

The issue of community identity lies at the core of the "midrange city syndrome." In a large city, a myriad of interests can find audiences and financial support simply because the city has an adequate population and financial base. In a small town, people are willing to throw their energies behind a variety of projects and activities because they understand that the only way the community can benefit as a whole is for everyone to work together.

Midrange cities often cannot define their unique characteristics or community value systems in this way. They lack the dynamics of attunement which small towns and neighborhoods of larger cities enjoy. Rather than recognizing the networks and sensitivities of their communities, midrange cities tend to fall into the previously mentioned traps of being "in-between"; they attempt to fashion too great a diversity in an economic and cultural environment which would be better served by unity of purpose; they try to imitate the hard-line organizational approaches of big cities to community problems that arise. People who organize and run various programs and activities begin to market their "products" to a community of "consumers" rather than talking to their neighbors, communicating and celebrating that which uniquely defines their community. They begin to compete for pieces of the pie (audience, funding, etc.) and work for their success at the expense of quality of life for the community as a whole. This attitude, and the animosity it causes, further fractures a community already unsure of its sense of self.

Unfortunately, some of this is inescapable, given the changes that naturally occur as a small town evolves into a midrange city. In a small town, businesses tend to be small and locally owned. People know one another. They are willing to involve themselves over and over again in projects which will benefit the community at large. When growth occurs, local businesses are often overrun by chain stores, community attitudes begin to change, and people begin to sell and compete, rather than communicate. They lose sight of their shared interests and objectives. The arts lose their interconnectedness with the life of the community and become just one more competitor for the available local dollar. This can alienate the very segments of the community that could potentially provide the arts' strongest local support.

Those midrange communities which are most successful in pulling out of the marketing/communication dilemma are those which allow the essence of their communities to evolve naturally into an effective support system for whatever activity public interest dictates. In most communities, there are at least a few agencies that provide a community focus: churches, schools, recreation centers, senior centers, and the like. As the interests of the community manifest themselves in programming through these agencies, some of them will begin to add cultural events and activities to their rosters. Community members attracted to these types of activities will be brought into contact with one another as they collaborate to produce them. The participants may then be impelled to further organize and bring more of the same type of activities to the community. It is out of this synergy and "attunement" that a successful arts agency develops.

Being all things to all people

Once a local arts agency comes into being, there is one more obstacle which must be overcome before it can become a wholly integrated facet of community life. As the agency develops, the temptation is always there for the LAA to try to become all things to all people in the arts community, which puts it in direct competition with other organizations providing similar programs and services. Bringing in a touring company production of a hot Broadway show to fundraise for an arts festival will probably ruffle the feathers of a little theater company or the

local college theater department. At some point, the LAA must choose between isolation and competitiveness or expansion and integration; between the small-town focus on programming and the larger city focus on providing services. It cannot afford to spend time and energies carving out territory. It needs to find ways to get on with the business of helping local artists and arts organizations produce better art.

An LAA has the potential to become the connective tissue of cultural life in the community. Its true challenge lies beyond the scope of those smaller organizations under its wing which are struggling just to keep their art alive. The goal of the local arts agency must be to cultivate adequate resources for the arts to flourish in the community as a whole. It should also develop the planning and capability to achieve long-term community arts goals.

Facility development

One of the most common problems confronting midrange communities today is the capitalization of facilities. The level of artistic activity in a community may very well justify the need for arts facilities, but the means may seem beyond reach of the financial powers that be. The fact that, in most communities, the arts have not yet attained full integration into community life still makes them too risky an investment for municipal growth. Changing demographics also make capitalization of facilities too risky for many private funding sources of LAAs. This encompasses the issue of renovation or restoration of historical buildings. For as little confidence as is usually shown in arts organizations, local arts agencies are often ironically targeted by local governments as the most logical segment of the community to save the old firehouse and turn it into a theater.

Not only is funding hard to come by, but the expectation is still there for the LAA to continue to program and provide services for its meager portion of the local budget at the same time that it is trying to raise capital to renovate the theater! This situation underscores the critical need for a service-oriented local arts agency in the community, providing one voice for the arts as a whole. What if the LAA was to organize a nonprofit, save-the-old-firehouse coalition of likely tenants; develop private contributions of goods and services; work with the local historical society; and organize volunteer renovators and work crews to survey community needs, fundraise, and oversee the renovation? Then suppose that the LAA contracts with the Firehouse Theater coalition to operate and manage the facility, funnelling revenues back into financial support and technical assistance for local arts groups? As proven managers, capable of organizing a coalition of interests to achieve the goal of saving and renovating the firehouse, the political clout of the agency has risen dramatically. The LAA is more likely to be able to command increased municipal support, as well as private dollars, and the more support available, the greater the scope of services and support the LAA can supply. If increased support makes it possible for smaller arts organizations in the community to produce better art, the public will eventually come to expect, and be willing to pay for, better art. The arts begin to lose some of their riskiness as an investment, so more funding becomes available for arts support. The situation truly becomes "one for all and all for one," and the community at large benefits.

Suburban growth

Kathleen Daniels' article touches on some of the particular features of local arts agency development in suburban areas. The development of agencies in the suburbs appears to be the most rapidly expanding area of local arts agency growth. At a retreat sponsored by the National Endowment for the Arts in 1986 concerning support for local arts agencies, Chris Bruhl and Joseph Zendell, executive directors of two "suburban" local arts agencies, discussed this growth and the difficulties accompanying it.

According to Chris Bruhl, coupled with the rapid rate of change in suburban areas are the presence of both old and new visions and the challenge of reconciling these often opposing viewpoints. Overlapping jurisdictions, particularly between city and county governments, create their own sets of issues,

which are further complicated by the varying degrees of strength of county governments in various parts of the country.

A key difference between city and county suburban areas is that people in cities tend "to know what community they are in," while people in suburban areas tend not to know where particular community lines are drawn and hence the community issues that are relevant to them. Bruhl notes that local arts agencies in areas with weak county government tend to be more project oriented, as opposed to being focused on communitywide initiatives.

Population dispersion is another major issue. There are differences of opinion among residents as to which geographic area they belong. People pay taxes to different jurisdictions, and transit patterns do not tend to reflect community lines. Cultural facilities might be located in places that people do not relate to as "their" community center. News media tend to originate from the major metropolitan area, creating a lack of local media focus for gathering community information and forming community identity. This has a major impact on suburban arts groups and artists' abilities to market to suburban audiences, as they have to compete with the overpowering influence of "metro media."

This dispersion in suburban areas has a direct effect on artists' interests and abilities to build a sense of community and find a peer group from which they may draw support and critical feedback. This lack of a critical mass in an "unbounded system" (versus the bounded systems found in metropolitan areas) also has a direct impact on building a funding base. There is a lack of centralization that funding sources—both public and private—naturally seek out and support.

Bruhl suggests that possible responses to these issues might be:

- To focus leadership—aggressively recognizing that the agency serves the whole region—and forge that leadership into a single power for delivery of cultural resources and services;

- To develop countywide media impact in communications, using newsletters and cable television, and working with whatever media resources there are to build local identity;

- To recognize that the arts themselves offer a "belonging, tying-together experience that shopping malls do not," using the arts as a cohesive force to overcome the inherently fractured structure of suburban areas.

Joseph Zendell expands the concept of the suburban community with a redefinition of types of communities. He identifies the *small city* community as one that grows up independently but has since become surrounded by the growth of suburban areas around metropolitan communities. These older communities have more limited and more heavily obligated local tax bases.

A second type is the *instant city*, those of rapid, recent growth, with concentrations of housing and office developments separated by pockets of still undeveloped land. These newer communities lack strong planning mechanisms, leading to a more hodgepodge approach to development, with serious gaps in basic social and community services. The instant city is seeking to build a sense of identity, and many of these communities are turning to the arts to help form that identity, while the older communities are turning to the arts to help preserve identities in the face of the growing dominance of surrounding metropolitan areas. He suggests that, in both types of suburbs, the priorities and needs of the arts in finding avenues of service might be through:

- Urban planning and design, providing a heightened sense of the importance of the arts in the urban environment;

- Creating new concepts for artistic activity in suburban areas and new concepts of payment for artists;

- Cross-linkage between business, industry, community planning, education, and recreation for stronger utilization of artistic resources in problem solving within those community segments.

Large Urban Communities

Large urban communities are cities or metropolitan areas densely populated with from several hundred thousand to millions of people. These communities manifest many of the same characteristics and challenges that face smaller communities, except that they are magnified and intensified.

The challenges to arts development in the large urban community are complex and multilayered. American cities are in transition, being altered dramatically by such factors as the national and regional economy and population composition. Thus, the special problems of working in the city are constantly in flux, causing strategies to be continually redefined and reprioritized. Local arts agencies working in the large urban community are normally professionally staffed and part of local government or of a not-for-profit agency closely affiliated with local government, often through contracts for services.

Characteristics and challenges

Diversity. The large urban community displays diversity on many levels. It is increasingly diverse ethnically. In many cities, such as Chicago, Washington, D.C., and Atlanta, blacks, Hispanics, and Asians outnumber whites of European descent. In a number of states, particularly border or coastal states such as California, Texas, and Florida, the number of Hispanics and Asians continues to increase at a high rate, due in large part to immigration. This growth, particularly growth tied to immigration, has created conflicts within communities due largely to cultural and linguistic barriers, and has further stressed the already overburdened protection, education, and human service sectors.

In addition to ethnic diversity, cities manifest diversity of religious belief, life-style, occupation, education, economic status, and age. Within the city limits, one finds people living in dire poverty and in extreme wealth. One finds strong systems of churches and synagogues tying people together through common belief. The ties of ethnic identity and religious belief, in particular, have divided cities into separate and distinct neighborhoods and communities. These neighborhoods, each with its own character, often form the backbone of the social structure of the city. Thus, cities encompass a complex and often conflicting range of priorities and needs. Artistic activity often provides a key for creating common ground across differences.

Diversifying the economic base. Over the last 15 years, big cities have faced economic decline. In the South, for example, the economic base of the city has been built on manufacturing, heavy industry, and oil and energy. As the demand for certain types of products declined, production costs skyrocketed. Manufacturing processes became automated. As a result, these industries have been forced to reduce their workforces or move out of the city altogether. The largest employment increases have been in the service sector, with the greatest percentage of growth occurring in high-tech industries. Advances in information technology are transforming certain occupations and rapidly changing the way business is conducted. As a result, "new industry" in the service and high-tech areas is more mobile and settles in areas that provide a favorable tax base and a livable environment for employees. Those areas are often the suburbs. City centers are left behind as ghost towns.

Many cities are addressing this decline by creating new economic bases, while trying to maintain those that remain. Diversification has included development of tourism and convention hosting, of amenities that improve the quality of life, and development of the city's assets—be it a lakefront, an abundance of parks, or a unique architectural heritage. The arts have a role to play in helping to foster these diversification efforts by infusing new life into a city's economy.

Artistic and cultural wealth. Most cities possess a wealth of artistic and cultural offerings and resources. Within a city, one finds major institutions, such as art museums, opera companies, symphony orchestras, and theater and ballet companies; midsized and developing organizations, such as chamber music groups, contemporary art galleries, modern dance companies, theater projects, and art service organizations; emerging arts organizations, including neighborhood arts centers, folk and ethnic arts activities, community theater, and artists coalitions; and a wealth of artists, from the nationally and internationally recognized to amateur painters, musicians, and writers. In addition, institutions such as the zoo, historical society, aquarium, natural history museum, and colleges and universities enhance a city's cultural landscape. The availability, stability, and enhancement of artistic and cultural activities and resources are important for the continued vitality of city life.

Magnified social issues. The social issues that are present in every community are particularly prevalent and magnified in the city. Substantial dollars are spent on the prevention of life threatening problems—AIDS, crime, and drugs. Cities are deeply concerned about providing citizens with affordable housing, education, transportation, and employment. The arts compete with these issues for public and private support, as well as for the public's attention. Often local arts agencies that have been supported by local government suddenly find their funding severely diminished due to impending community crises.

Eroding educational systems. The educational systems in many large urban areas have become antiquated and crippled by an inability to address changes and developments in education and society over the past decade. Schools must deal with the day-to-day problems of obtaining sufficient funds, orienting new immigrants into the school system, hiring and retaining qualified teachers, maintaining and protecting facilities, and addressing societal issues. As a result, they frequently fall farther and farther behind in adequately equipping students for the future.

To stem this erosion and better enable the educational system to address the needs of city youth, attention must be paid to changes in the family, values, and technology, while maintaining the stability of the educational system. The educational system needs to address the fact that a majority of its students will work in nonfulfilling jobs, yet will seek a fulfilling life outside the workplace. It needs to be willing to encourage and develop risk taking in programs and services, and provide necessary vision and direction for its schools. The arts often offer options for accomplishing these tasks.

Key considerations in large urban community arts development

Addressing these challenges involves careful, informed, and responsive planning and action characterized by a multipronged, integrated approach. Some considerations in developing such an approach are:

The care and nurturing of the arts community. Unlike the midsized or small community, the large urban community has a depth and range of artistic activity and resources. Often, a primary concern must be to insure the continuous growth and stability of the city's arts organizations, activities, and artists. Areas that might be considered in addressing this concern are: increased visibility for arts organizations, activities, and artists; support for the development of facilities that will provide organizations and individuals space in which to create, rehearse, perform, and exhibit; stabilization of the artistic growth and operation of major institutions; institution building of midsized and developing arts organizations; identification and development of untapped sources of arts support; increased group services for artists, such as health insurance and cooperative buying; diversification of board and staff leadership to reflect the multicultural nature of the city; and advocacy for zoning ordinances that support such initiatives as artist live/work spaces and shared spaces for commercial and not-for-profit activities housed under the same roof.

Collaborative and cooperative activities that create links to revitalize the city. A city's artistic resources can be an effective natural asset in developing solutions to communitywide problems. Cooperative and collaborative efforts between the arts community and various government, social service, religious, economic development, educational, and tourism agencies have been able to attract and retain business and industry, beautify the city, define a new self-image, increase employment opportunities, rejuvenate downtowns for living, working, shopping, and recreation, provide access to quality education, and begin to unify diverse communities.

Focused cultural leadership. Successful advocacy and continued support can be accomplished through focused and persuasive cultural leadership which integrates the arts into the networks of community leadership and develops a cultural plan for the future that will serve the community as a whole.

Whether it operates in a rural or small community, a midsized one, or a large urban area, the LAA derives its mission from the unique features of its environment and is successful to the degree that it responds to a local community's aspirations, social and economic conditions, and human resources.

Resources

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3

STRUCTURES OF LOCAL ARTS AGENCIES

Establishing a Mission Statement

An LAA's mission statement supplies a foundation for organizational planning. It provides a framework for establishing goals, policies, and procedures, and for selecting prospects for board membership and leadership. In addition, the statement defines the LAA's values and its role in the community.

The mission statement addresses the question, Why do we exist? In answering this question the local arts agency might consider:

- What business are we in? What will our organization become?

- Who are our stakeholders? A stakeholder may be defined as any individual, group, or other organization that can place a claim on the organization's attention, resources, or output, or is affected by that output. Typical stakeholders of the local arts agency are local government, the educational sector, social service or- ganizations, donors, artists, arts organizations, and volunteers.

- What philosophical issues are most important to us? What do we, as an or- ganization, believe?

- What would be lost if we did not exist?

It is ideal to convey the essence of the mission in a few words, although elaboration of organiza- tional core values may require several sentences.

Organizational core values address the question, What do we believe? As the mission statement explicitly expresses the overall mandate of the local arts agency, the core values component articulates the organization's core beliefs. An organization without this type of amplification of its mission can have difficulty in being able to make "tough" decisions and might lack the ability to convey a strong, cohesive presence to the community.

Emanating from the mission and organizational core values are the organizational goals. Goals answer the question, What do we hope to achieve? Goals often directly correlate with strategic issues.

Although establishing a local arts agency's mission statement is primarily a board responsibility, seeking appropriate responses to the question why usually involves gathering input and ideas from individuals and organizations outside of the agency itself. Polling stakeholders can be one crucial step in this process.

Sample Mission Statements

The Arts Council, Inc.
Winston-Salem, North Carolina

The Arts Council's purpose is to act as the catalyst in the community to preserve the local cultural heritage and to develop, enhance, advance, and sustain the cultural life of the greater Winston-Salem area.

In order to accomplish this task, the Arts Council will:

- Provide the federated fundraising mechanism for the arts, humanities, and museums; a consistent and fair policy in the allocation of public and private resources for the arts, humanities, and museums; and accountability;

- Provide technical, management, and planning assistance to the arts, humanities, and museums;

- Provide liaison and coordination amongst the arts, humanities, and museums;

- Foster a high level of quality, professionalism, creativity, and diversity in the arts, humanities, and museums;

- Create a climate in which the arts, humanities, and museums may thrive and promote the arts, humanities, and museums as a positive and necessary component of life in the total community, thereby supporting audience development;

- Provide the community with both access to the arts, humanities, and museums, and to cultural expression;

- Encourage a fair and appropriate distribution of cultural programs and services both in the community and in the public schools;

- Serve as an advocate for the arts, humanities, and museums, and for the inclusion of aesthetic considerations in local decision making that may have cultural implications.

Metropolitan Dade County Cultural Affairs Council
Miami, Florida

The Metropolitan Dade County Cultural Affairs Council is created and established as a part of the government of Dade County, Florida, for the purpose of developing, coordinating and promoting the performing and visual arts and the sciences in Dade County, contracting for artistic services, performances, and exhibits, and developing physical facilities for the use of the arts and sciences, all for the enjoyment, education, cultural enrichment, and benefit of the citizens of Dade County.

Arts Experiment Station
Tifton, Georgia

The Arts Experiment Station was established in 1976 by Abraham Baldwin College and a group of community leaders as an answer to the low level of cultural development in an eight-county area of South Georgia. The mission of the Arts Experiment Station is to create an environment in a rural area in which the arts can thrive. The Arts Experiment Station's objectives are to make the arts available to people in all walks of life; to nurture, sustain and present both fine and indigenous arts and artists; and to serve as a catalyst resource center and coordinator for arts organizations, schools, individual artists, civic and governmental groups in the region. At the heart of the Arts Experiment Station's mission are the community arts councils organized by the Arts Experiment Station in 1976, linked as the first rural arts consortium in Georgia.

Cultural Arts Council of Houston
Houston, Texas

The Cultural Arts Council of Houston is an advocate for a vital and culturally diverse arts community accessible to all:

- As the city's not-for-profit agent in distributing public funds to the arts;

- As the point of contact for information about the arts;

- As a public forum for discussion of issues and ideas affecting the arts in the community;

- As the primary voice for the arts to the public and private sectors of the community (corporations, Greater Houston Convention and Visitors Bureau, Chamber of Commerce, Houston Economic Development Council, foundations, and other local organizations);

- As a primary provider of workshops to artists and arts organizations.

Canon City Fine Arts Association
Canon City, Colorado

The mission of the Canon City Fine Arts Association is to serve as an advocate for the arts in the community and as a partner in community development.

The purpose of the agency is to produce and promote quality arts programs, activities, and education for all ages, to act as a clearinghouse for arts services and information, to provide technical assistance and administrative services for arts organizations, and to serve as a liaison to state, regional, and national arts service organizations.

Criteria for Determining a Structure

The legal structure of a local arts agency determines how it is operated and led. In deciding upon a structure, there are many options. However, most variations derive from two types of legal status—private not-for-profit or public.

In *50 Cities: Local Government and the Arts,* June Spencer and Mary Berryman Agard identify criteria for determining an appropriate structure for local arts activity. Although the emphasis in this study is on public local arts agencies, the criteria can apply to the private not-for-profit model, as well. Overall, local history and the unique organizational features of local governments themselves were found to be the chief determinants. Other criteria include:

A need for nonpartisan decision making. Local arts agencies do not flourish in highly charged political environments. The fact that the arts themselves are often critics of society makes bipartisan support essential.

A need for access to broadly based community leadership. Local arts agencies need access to the best and brightest of the community's public and private sector leadership. The ability to perform well is directly related to the ability to link together arts, humanities, business, educational, recreational, and political interests. Aggressive pursuit of culturally pluralistic leadership is imperative.

Access to adequate resources. Local arts agencies require adequate financial, human, and material resources. Because these agencies are a nexus for many interests and needs, they generally require professional leadership and staffing, capable support personnel, office equipment—usually including computing capacity, a setting which is attractive and has both confidential and group meeting space, and good communications capability.

Appropriate visibility. A structure works best when it naturally favors the degree of visibility deemed wise. In general, local arts agencies strive for high visibility. Occasionally, the political climate dictates otherwise, especially in the early years of public support.

A balance of stability and flexibility. Public support for the arts is comparatively new, making the stability and flexibility necessary for any viable enterprise even more essential.

Efficiency, accountability, and credibility. Local arts agencies face a fairly high degree of public skepticism, especially in their youth. Prudence dictates open, efficient, accountable techniques of management. The quality of leadership predicts success more conclusively than any other attribute.

Private Not-for-Profit Organizations

Over 60 percent of the local arts agencies in the country are incorporated as private not-for-profit organizations. A private not-for-profit organization is incorporated by state authority and is governed by a board of directors composed of private citizens elected by its designated membership. The specific rules, regulations, and procedures for incorporating as a not-for-profit organization vary from state to state. Often, the secretary of state's office is the designated registration department for state government. Normally incorporation papers include the name of the corporation, the location of principal offices, the purpose of the organization, a brief clause defining membership and board roles, a clause stating that in the event of dissolution the organization's assets will be transferred to another not-for-profit organization, and a list of original incorporators. A copy of the organization's bylaws may also be requested.

Every state demands that each organization, in order legally to become a not-for-profit corporation, develop a set of bylaws which establishes its normal working rules of governance. Normally, bylaws define the name of the organization, its purpose, membership, voting procedures, annual meeting time, board of directors and officers (powers and responsibilities, number and selection, terms of office, meeting and voting), committees (standing), and reports (fiscal year, audit, financial reports, annual report). Particular care needs to be taken in developing bylaws that give adequate guidance and do not restrict the operation of the organization inappropriately. A lawyer needs to be consulted in this process to insure that federal and state regulations are fully met. In several cities, there exist chapters of Volunteer Lawyers for the Arts, a service organization that offers arts organizations services and referrals.

In addition to state incorporation, the not-for-profit organization often seeks tax-exempt status with the federal government or obtains a 501(c)3 status. The 501(c)3 status allows it to accept tax-exempt contributions.

Examples of private not-for-profit local arts agencies are: The Arts Council, Inc. (Winston-Salem, NC), the Quincy (IL) Society of Fine Arts, the Arts Council of New Orleans, the Huntington (NY) Arts Council, Crossroads Arts Council (Rutland, VT), Canon City (CO) Fine Arts Association, the Cultural Council of Houston, and the Goodland (KS) Arts Council.

Designation

In many communities, the private not-for-profit LAA formally establishes a working relationship with its local city and/or county government through a procedure known as designation. The need for designation evolved from a funding requirement of the National Endowment for the Arts Locals Program. Designation enables the not-for-profit agency to operate on behalf of and to officially represent its local government in dealing with state and federal arts agencies while maintaining its independent operations. This enables the local government to use the resources and services of a local arts agency without having to establish a separate agency or department. The designated agency offers a private-public partnership which helps to insulate the agency from political pressures but, at the same time, broadens its concern beyond an arts constituency to include an entire city or county.

Methods for designation that have been used include:

Charter—the strongest method of designation. The relationship is specified as part of the city or county charter, which must be approved by the voters. Any change or addition to a charter would normally be accomplished through a charter amendment or included in a series of amendments or a major revision to the charter.

Ordinance—the most common method of designation. The city or county board or council approves a document which specifies the relationship between the local government and the arts agency. The ordinance would normally specify the obligations of both parties and might or might not include the financial terms of the agreement. The ordinance binds the local government and its employees in carrying out the agreement.

Contract—the specific details of a working relationship which involves the exchange of money between a local arts agency and its local government must be included in a contract between the two entities. This contract would normally be quite specific and remain in effect for a defined period of time. It is customary for local arts agencies to contract with local government without having to be "designated." Designated agencies also operate under contracts which are more detailed and which specify the financial arrangements and obligations of both parties. Designation by contract is useful during the term of the agreement but does not bind either party at its conclusion.

Resolution—a nonbinding statement of intent by a local elected body for the purpose of supporting, endorsing, or condemning a particular action. It is sometimes used to support grant applications or to articulate a consensus of political views. It should not be used for designation except as a temporary measure.

The "designation document" needs to be general in nature and to broadly define the principal areas of responsibility for both the government and the LAA. If local government is to be represented in governing the agency, this needs to be specified and also stated in the agency's bylaws. Specific details and arrangements need to be based upon local conditions, and any agency contemplating designation needs to review its own situation and adapt or develop a document to suit its needs. Agencies need to work closely with their local government staff to develop a document which has met their general concerns prior to any vote by elected officials.

Public Arts Agencies

Public entities are more diverse in structure. While private not-for-profit LAAs need to follow a set of legally established procedures and regulations, there is no established pattern with the formation of a public arts agency. As a result, public arts agencies have been variously created within diverse governmental structures. The public local arts agency can only be created through action taken by the mayor, county executive, or government body, while a not-for-profit agency can be formed by private citizens.

Arts commission

The most common type of public local arts agency is the arts commission. Ordinarily created either through an initiative of the executive branch of government or by ordinance, the agency is governed by a commission appointed by the mayor, county executive, city council, or board of supervisors. The commission may serve as a governing body similar to that of a not-for-profit agency, or it may only be advisory to local government leadership. A commission is often established as a separate municipal agency, with separate staffing and funding appropriated by the city council or county board. Establishing a local arts agency within the municipal structure is often the most permanent commitment a local government can make to incorporating the arts into community life. Examples of arts commissions are the San Francisco Arts Commission, Salina (KS) Arts and Humanities Commission, the Evanston (IL) Arts Council, Phoenix Arts Commission, the Metropolitan Arts Commission (Portland, OR), and the Jasper (IN) Community Arts Commission.

Department of cultural affairs

A second type of public arts agency is the office or department of cultural affairs. This type of agency is usually initiated by the executive branch of local government, not by legislation, and acts on behalf of and at the pleasure of a mayor or county executive. Often this agency is funded as an independent city agency or as part of the mayor or county executive's budget. Examples of this type of public local arts agency are the Boston Office of Cultural Affairs, Atlanta Bureau of Cultural Affairs, and the Chicago Department of Cultural Affairs.

Agency under an existing city department

A third type of public LAA is one constituted under an existing department within city/county government, most typically the department of parks and recreation, economic development, or public works. Where it is housed is dependent upon the projected scope of programming and services. Often it has its own appointed board or commission separate from that of its umbrella city department. For example, in Santa Barbara, California, the County Arts Commission is part of the Department of Public Works. That structure grew from the Commission's early emphasis on art in public places. It

has a governing body of 15 appointed commissioners representing each of the 15 supervisory districts. The Pierce County Arts Commission (Tacoma, WA) is under the Community and Economic Development Department of the county government. It began under the parks department but was transferred when its scope expanded beyond that of the department.

Joint ventures

In Sacramento, California, the Metropolitan Arts Commission is a joint city and county government-designated agency. Identical legislation at both levels of government created the commission. For administrative purposes, it is a municipal agency. The city and county share administrative costs equally. This joint designation allows for savings in overhead and coordinated cultural support, while allowing each unit of government to employ distinct revenue bases to support local efforts.

Other Structures

In small and midsize communities, it is not always feasible to create a totally separate not-for-profit structure or to affiliate the local arts agency with local government. Often the community college or the cooperative education or extension service of a university becomes a home for the local arts agency. In Kewanee, Illinois, the local community college provides the Black Hawk Community Arts Council with its legal status. In addition, it provides office, performing, and exhibit space, accounting services, and ongoing office support personnel. It is governed by an advisory board of individuals from the community and representatives from the college. In Amherst, Massachusetts, the Arts Extension Service, which is part of the Division of Continuing Education at the University of Massachusetts, provides arts programming of a similar nature to a local arts agency. As a program of the university, AES can utilize the resources of the university in providing the surrounding area with programming. Another alternative is to become a special arts committee of the public library, the chamber of commerce, or of a church.

In rural areas and small communities, an organization encompassing a number of individual communities may be formed to serve a multicounty area. Known as a regional arts agency, it serves as a central focus for arts activities, assisting the individual communities in developing their own programming. In western Illinois, the Two Rivers Arts Council serves a 13-county region. Formed as a cooperative effort between the state university and representatives from the different counties, it has served as a catalyst for the development of arts activities in many small communities. In Tifton, Georgia, the Arts Experiment Station, located at Abraham Baldwin Community College, serves a multicounty area of southeast Georgia.

Two local arts agencies in one community

In some communities, more than one local arts agency exists. Often this is due to overlapping geographic areas. For example, the city of Seattle is served by the Seattle Arts Commission (part of city government) and the King County Arts Commission, a division of the county's Department of Parks, Planning, and Resources. Atlanta is served by both the Atlanta Bureau of Cultural Affairs and the Fulton County Arts Council, both governmental agencies. San Jose (CA) is served by the Arts Council of Santa Clara, a countywide not-for-profit agency, and the San Jose Office of Cultural Affairs, a city agency.

Another variation on the two-in-one model is that in which a municipal agency and private not-for-profit organization are jointly created to offer both the credibility and stability of local govern-

ment and the fundraising flexibility of a private not-for-profit. The Duluth (MN) Public Art Fund, a private not-for-profit organization, was created to serve as the financial and fundraising arm of the Duluth Public Arts Commission, which develops policy and programming. The Public Art Fund facilitates efforts to raise private dollars to support the programming of the Public Arts Commission. The city, in fact, awards funding directly to the Public Art Fund. Both entities are governed by a single board appointed by the mayor.

A third situation occurs where two entities have grown up independently and are concerned with different types of programs and services, such as cases where a multicounty regional arts organization and a local arts agency or an LAA and a neighborhood arts agency may coexist. In this situation, the local agency is developed to serve a specific community because the presence of the multicounty regional body has encouraged a demand and desire for ongoing arts activity in that community. For example, Southern Illinois Arts serves a thirty-four county region of southern Illinois. Within that multicounty region, the Madison County Arts Council and Olney Arts Council address the needs of a specific locale. In New York City, the Harlem Cultural Council serves Harlem, which is also included under the city's Department of Cultural Affairs.

4

DEVELOPING LEADERSHIP:
THE BOARD OF DIRECTORS

The Role of the LAA Board

The board of directors is the local arts agency's governing body. It is entrusted with the legal responsibility of setting organizational directions, within the parameters of the bylaws, and overseeing all activities.

The board's role varies from organization to organization, as factors such as staffing, program level, and funding development impact the tasks it must undertake. In most cases, it will set policy, create and staff standing committees, review and approve the annual budget (as well as monitor it), hire the executive director or most senior staff member, conduct long-range strategic planning, represent the organization to the community, raise money, and evaluate organizational operations and programs. If a local arts agency has no staff, often the board will coordinate and conduct program activities.

As more and more local arts agencies become professionally staffed, their level of sophistication increases. As this occurs, the role of the board as a whole and of individual members often needs to change. In many cases policy development becomes a key responsibility, as board members are no longer directly responsible for program implementation, and the LAA moves into a larger arena of community activity.

In the following article, Chris Bruhl offers an overview of board functions, structure, roles, and dynamics.

The Local Arts Agency Board: A Changing Challenge

Chris Bruhl, executive director
Council for the Arts in Westchester, New York

(This article was prepared by the author for this publication.)

An organization's success can make its structure and leadership obsolete. LAAs, growing rapidly across the country, are particularly challenged by this phenomenon. As new roles emerge, such as grantmaking, facility management, tourism promotion, economic development partnerships, advocacy for dedicated public revenue sources, services to schools, and a myriad of others, the fundamental missions of LAAs are changing.

From the specialized area of support services to the arts community and information services for the general public, they are moving ever closer to the center of the community, dealing with issues that affect larger and larger numbers of people. The stakes are rising, pressures building. Increased size and professionalism of staff are the first and most obvious responses to these changing roles. More fundamental, but more difficult to recognize, is the need to upgrade the board of trustees as the institution evolves. The specifics of board composition, structure, and operations in any effective organization flow from its mission. The evolution of the role of the local arts agency, therefore, creates a demand for the evolution of its board of trustees.

A unique role

The board of trustees of a local arts agency has some responsibilities that mirror other not-for-profit organizations and others that are specifically its own. Generically, all boards have responsibilities as goal setters, policy makers, resource gatherers, overseers, and holders of a public trust. Legal requirements, while varying state by state, tend to be concentrated in the areas of fiduciary responsibilities, the role of employer, and tax-exemption and fundraising-related reporting.

These generic and legal responsibilities are well described in many publications and need no additional explanation here. However, the specifics of board composition, structure, and operations in any effective organization flow from its mission. The particular mission of the local arts agency, therefore, creates unique characteristics for its board of trustees.

Local arts agency mission

Effective boards are built around organizational mission. Leadership responsibilities, therefore, vary enormously. An orchestra's board, for example, has a set of responsibilities quite different from those of a hospital's, a university's, or a local arts agency's.

There are several implications in the statement that effective boards are built on missions:

- The mission is known and stated;

- Missions may change;

- Changes in mission (organizational objectives) may require changes in the board to retain effectiveness.

As a starting point for a description of an effective LAA board, we must begin with the LAA mission.

The LAA provides communitywide leadership for long-term cultural growth and development. It may offer a wide range of services to the arts community and general public. Its constituencies are varied, including the arts community, business, government, audiences, educators, and the general public.

The LAA board, therefore, must be committed to the entire community, not a single art form. The LAA must consider both sides of the artist/audience equation and provide services to both. Local arts agencies are advocates which often seek to position the arts within broad community issues such as economic development (downtown revitalization or tourism) and education. As a result, local arts agencies are often interpreters between a chorus of voices speaking of different single-focus passions and those who must establish "apple/orange" priorities and who are concerned with factors totally outside the normal considerations of orchestras, museums, theaters, or conservatories.

The collective priorities of the entire arts community may leave gaps in variety, access, or public acceptance. Producing or exhibiting arts organizations have aesthetic considerations that must be priorities. Artistic directors must pursue their visions, artists must express themselves.

Often and appropriately this self-expression will have little immediate appeal or value to a community.

The arts are an appropriate, core community responsibility. Yet the creation, preservation, and interpretation of any art form can rarely be done successfully if the artist's or arts institution's primary thrust is community need and response. Local arts agencies can unite the needs and resources of the arts and the broader community.

It is the role of the LAA to look at the community's cultural resources and needs in the aggregate. Its mission is inherently as much one of balancing needs as of advocating action. The single-minded devotion to the survival of an arts institution or the pursuit of an art form that is demanded of the symphony or theater trustee must be replaced by a vision of the whole, which incorporates the needs of all art forms, of audiences and of individuals and institutions with little interest in, but potential great importance to, the arts.

Board composition

This uniquely broad mission demands a diverse leadership body. The board of an effective LAA includes leaders from all sectors of a community: business (large and small), education, communications media, the professions, government, voluntary civic organizations, and, of course, the arts.

The LAA board should strive to encompass leaders whose positions rest on different bases. Some leaders will rest on the power of position—the mayor, the corporate CEO. Others will rest on an accumulation of relationships developed over years. These people can be seen in the pivotal roles they play in any community—United Way board president, long-time planning board member, political party chairman, League of Women Voters president, etc. Still others will be leaders based on a fusion of position and service—school district superintendents, trade association board presidents, civic association leaders.

This type of board makes development of plans for the entire community more likely, while also maximizing the chances for implementation. LAA boards are not zoning boards able to give their plans the force of law nor are they corporate boards able to deploy resources that are predictably available. LAA boards must increase the likelihood of success by building political access, representation of major constituencies, or private resources into their own ranks.

Recruitment and orientation

Trustee recruitment begins with developing an ideal board model that will enable the board to fulfill its responsibilities in all areas, including goal setting, policy making, resource gathering, oversight, and holding the public trust. Often, this process focuses on the resource gathering function and jumps directly into compiling a list of corporate "heavy hitters" and private individuals with big bucks, perhaps with an accountant and attorney included to handle the fiduciary and other public trust responsibilities. Unfortunately, this approach misses two of the most important facets of board operations: assessing general and arts community needs and developing policies and goals for the LAA to meet those needs. Fascination with fundraising to the exclusion of other leadership needs is counterproductive in the long run.

After developing a comprehensive profile of an ideal board, the next step is an analysis of the existing board, most effectively done by using a formal matrix of positions, skills, and demographics. Gaps in priority areas will emerge in this process, as will strengths. Circulation of priority needs to trustees and advisors can produce refinements and will lead to suggestions of candidates.

Some individuals, if already active with the LAA in some capacity, may be ready for an invitation to serve. If not yet active, they can be involved in getting acquainted to types of voluntary involvements, perhaps on a planning committee or in a fundraising drive. If they are successful and responsible, they have earned selection through proven effectiveness, as well as through their personal and professional characteristics.

The realistic job preview

When an individual is invited to join the board, a clear statement of organizational expectations (time, responsibilities, money) is essential. Trusteeship is work, not a ceremonial honor. Scaring off a potential trustee by a realistic preview of responsibilities is a far better outcome than ending up with an uncomfortable nonperformer.

Newcomer orientation

When a new trustee joins the board, a formal, thorough orientation is needed. First impressions, personal or institutional, can be lasting ones. Starting each individual's term of service with strong information and immediate involvement will go a long way to developing a high proportion of effective trustees.

Personal responsibilities of trustees

While position and associations are factors in building a board, trustees are most effective when they serve with a sense of personal responsibility rather than as institutionally designated representatives.

The trustee has a personal responsibility to participate fully by attending board meetings, serving on committees, representing the LAA in the community, and supporting its programs. A trustee has a responsibility to assist in the organization's fundraising and advocacy efforts and to make a personal, financial contribution every year. (Trustees asking others—individuals or organizations—to support the local arts agency simply must have made a personal contribution first.)

Finally a trustee is responsible for bringing the same level of disciplined thought to this activity as to any other important aspect of life. A trustee's ultimate responsibility is to actively take part in the board's effort to set policies and chart courses for the future.

Reality may not match the ideal

Any existing board will have members who emerge as less than optimal during a comprehensive analysis of the board's strengths and in developing the description of the ideal member. Others may participate in a perfunctory manner. However short of the ideal, most individuals currently serving have strengths and should not be replaced in an effort to achieve a board of position. Commitment counts quite heavily in any organization's success, and service by people, not mere collections of categories and capabilities, is essential to maintaining this commitment. The ideal should be used for planning for trustee recruitment, not trustee removal. Many of these less than optimal trustees will serve a vital role in providing behavioral models for new trustees. Truly nonproductive trustees can be pruned through bylaw rotation policy and a willingness of the board to forego reelection of individuals who are eligible but inactive.

Arts representation on an LAA board

Many local arts agencies have a large number of artists, arts organization trustees, and administrators as trustees. The arts community is the most clearly defined constituency of a local arts agency. It is the primary beneficiary of the LAA's efforts and the primary delivery system for the LAA's mission. Sensitivity to the needs and interests of the arts community is essential to effective LAA planning and operations. Representation of the arts community and individual artists on the LAA board, therefore, is essential. However, given the mission of the LAA, this should be a minority representation. An LAA is not a "cultural chamber of commerce" answerable to the immediate interests of its members. The LAA is a bridge, an advocate, a catalyst. Its responsibilities may force it to adopt positions that may not meet with immediate acceptance in the arts community. Ironically, with too much arts representation, LAAs can become peer associations rather than leadership groups and lose both credibility and access within the broader community leadership.

Selection of board leaders

Board leadership is a higher level of responsibility than trusteeship and is much more than an honor. Officers must be respected by their fellow trustees if they are to be effective.

Leadership selection sends symbolic messages to the board and the outside world about the organization. Having all male or all female officers, for example, conveys a number of messages. A corporate executive as board president conveys a different statement than would a high school principal.

Officers should naturally be selected for competency and ability to do the job at hand. However, all officers, taken as a group, should demonstrate that all types of people on the board, or in the community, are welcome to participate and can aspire to leadership. The traditional balanced political ticket is more than an appeal to ethnicity or sex; it is a tangible strategy to involve all groups in the electoral process. A local arts agency has similar image needs and can resolve them in a similar way—diversity of leadership.

In order to ensure that a diverse leadership is also a competent leadership, an LAA must view internal leadership development as an important responsibility. From the first step of trustee recruitment, through committee assignments, committee chairmanships, special project assignments, etc., current leadership must constantly think of developing its successors.

An institution has the luxury of long-term existence. Its leadership planning, therefore, can allow for the development of trustees in their own careers and lives, in addition to their growth within the board. One example can make this clear. Typically organizations seek the highest-level executive willing to serve when recruiting corporate trustees. This may well be a short-sighted approach. A 63 year old bank president may make a welcome addition to the board but is an unlikely candidate to ever serve as LAA board president—retirement will simply come too soon.

Leadership development plans need to consider such factors as career dynamics, as well as individual skills and community position. Perhaps the bank president's 55 year old executive vice president is a better choice for the board—and a candidate for the board's presidency four years hence, after having established himself both as a trustee and having completed two years as bank president. In a similar fashion, perhaps the utility company general manager is a better choice to join the board than the "fast track" plant manager who did a great job on the recent United Way campaign, but who will almost certainly be promoted to headquarters half a continent away in the next few years.

Local arts agencies are here to stay. While circumstances may well produce the need for emergency action, in most cases, trustee recruitment and leadership selection can go hand in hand. Arts leadership is no less important than education, health, or corporate leadership. Continuity is important. Certainly, the board of trustees needs a mix of the long-distance runners and the sprinters. However, worthwhile top positions are to be trained for and earned, not merely bestowed upon the willing.

Organization of the board

Successful boards are not ceremonial bodies. They are hardworking, thinking, caring groups of people who are working for a common cause. Officers act as representatives of the full board in fulfilling the board's legal responsibilities. More importantly, officers give focus to leadership efforts and generate peer accountability. In professionally staffed organizations, officers are not operating personnel with program or service responsibilities. Rather, they are the closest partners of staff. Officers set a standard for commitment to an organization's goals and demonstrate this through knowledge of its activities, participation in board activities, and personal financial support.

Committees

Officers, individually or collectively, in an executive committee are not the sole decision makers or sources of knowledge within an effective board. Most issues are best studied and

debated within committees. Committee members can spend the time needed to develop expertise on a subject and explore options candidly, without the various practical and social constraints of a board meeting. Important decisions, however, should not be delegated to committees. The committee, working with staff, should develop a proposed position and/or course of action for presentation to the full board for adoption.

While the purpose and number of committees should be shaped by local needs, certain basic necessities exist, including executive (governance between board meetings), nominating (selection of new members), development (fundraising), finance (budgeting and control), and personnel (policy and review) committees.

Other functions that may need dedicated committees include program planning and evaluation, publicity, marketing, grants allocations, facilities management, and education. These committees are policy making, planning, and evaluation bodies. They are not substitutes for or extensions of staff. Their responsibilities and authority should be formally stated by the full board.

Committees are at the heart of the staff/trustee relationship. In committees, the blend of volunteer perspective and professional staff skills offers the opportunity for fruitful, joint decision making. It also offers the possibility of role confusion. Board expertise, developed through committee work, should equip it for policy making, but can also lure it into the attractions of operational decision making or into seeking a managerial supervisory role over staff actions in the area of its expertise. Assuming a competent staff, this confusion of roles is an abuse of board position and greatly reduces the value of staff.

Board/staff relationships are a delicate balance of partnership and authority. Staff has the power of knowledge and, often, ownership of the history behind existing policies and organizational activities. Trustees have the power of their position to exercise judgment and decision making authority in making recommendations to the full board. With clearly stated charges to committees, written descriptions of committee chairmen responsibilities, and other formalizing methods, these powers can reinforce each other. Without these factors, committees can degenerate into counterproductive exercises.

But we're too small to have a big enough staff

In organizations too small to employ sufficient staff to implement board goals, the board also frequently functions as volunteer staff. Too many organizations have functioned for too many years in this way for it be rejected out of hand. However, this blending of types of authority and responsibilities is easily destructive. Tasks of volunteers are often self-assigned by trustees who are actually the same people. As a result, organizational planning and priorities give way to implementation of personal preferences. Success in this model demands strong officers with operational authority and a clear recognition by all concerned of which "hat" is being worn, by whom, at which time. In effect, what often occurs is that true board functions cease and the group works as a large staff with an elected leader.

Rotation and renewal

Change is an essential ingredient in any board's long-term health. Board rotation, the practice of trustees retiring after a set number of years or terms, plays a vital role in developing an institution with an identity independent of the individuals currently leading it. Trusteeship is not ownership; it is best understood to be a temporary responsibility. Fresh faces, energy, and ideas ensure that the leadership family steadily grows. Retirement, therefore, should be a part of every trustee's experience.

Some active trustees greet board retirement with relief; most do not. The organization then faces a dilemma—how to ensure a steady flow of fresh leadership without sacrificing the benefits of experience and the willingness of many for a continuing commitment. Some organizations solve the dilemma by reelecting an individual after a waiting period (often one year). Others

create a second organization, more loosely configured, for former trustees and offer structured activities and volunteer opportunities.

Still others encourage former LAA trustees to accept trusteeships on the boards of other arts organizations as a means of strengthening those organizations and of forging closer ties. Many "extended family" approaches work and in both directions. The LAA should also, quite evidently, be on the lookout for prize trustee material among individuals leaving the board of a symphony, a theater, or a museum. The key to success is to recognize that rotation is essential for ongoing vitality in LAA leadership, but retirement need not be, and should not be seen as, banishment.

Psychology of board participation

A board is a collection of personalities, hopefully organized around common goals, governed by consent, and motivated by peer interaction. A board needs people who respect group process and are willing to work issues through to as much consensus as possible. Boards function best when time and board attention is spent in building understanding of issues. An acceptance of group decisions is critically important, although boards also need issues advocates, "champions," who are not satisfied with the status quo. A board needs "institutional memory" types and new sets of eyes regularly inquiring about the emperor's clothes.

Trustees, beyond their legal responsibilities, are not easily held accountable for their performance. The meeting not attended or the fundraising call not scheduled rarely leads to expulsion from the board. A sense of accountability can be enhanced by effective officers, efficient use of time, and frequent thanks and peer recognition. Sometimes, competition between groups (in fundraising, for example) and public exposure engender greater commitment. These actions are essential for most successful long-term volunteer involvements. However, they are not sufficient to develop the kind of leadership an LAA board needs.

The LAA board needs a depth of commitment that can only come from the content of the job itself. It must be sure that it is doing the "right thing," not merely being praised for doing things right. A large proportion of the board should be able to find satisfaction in the nature of the work itself, noting the environmental factors that surround it. This implies that the board must actively learn about the issues facing it and take a meaningful part in policy development and planning intended to resolve these issues. Rubber stamp boards, at least in LAAs, are guarantees of eventual loss of institutional effectiveness.

Staff/board partnership

Boards and staff have different but interlocking responsibilities. Neither can succeed without the other. Staff provides a board the method of implementing its goals through concrete actions. Regardless of the size of an organization, the responsibility for operations rests with staff. Authority is delegated to the staff, through the chief staff person, for hiring/firing, program delivery, public representation, financial management, and other operational tasks. Staff is accountable to the board, but individual staff members are not accountable to individual trustees in a traditional supervisor/employee relationship.

Staff performance in achieving predetermined objectives can and should be monitored through committees and regular reports at board meetings. Changes of strategy, objectives, or, conceivably, the chief staff person, are board decisions to be reached through formal board process, not by a single officer or even an executive committee.

Planned obsolescence

As noted earlier, an organization's success can make its structure and leadership obsolete. Local arts agencies are facing this phenomenon daily across the country. The newly broadened roles of the modern LAA have placed a premium on leadership. As LAAs merge more organically with other forces for community development, the need to modify the composition and structure of the board can become an invisible crisis. It is difficult to believe that a successful

team and strategy create their own obsolescence, but, inevitably, they do. The truly successful organization finds the strength to periodically dismiss the accomplishments of the past and focus on the challenges of the future. This willingness to change is not without risk of board disloca- tion (although strongly observed bylaw rotation policy greatly eases the situation). In many LAAs today, the nominating committee is being recognized as the single most important com- mittee of the board, with "turnover" seen as the opportunity for leadership renewal and enrichment.

The Public Arts Commission as the Board of Directors

Approximately one-third of the local arts agencies in the U.S. are public arts agencies and do not have a board of directors, per se. Most of them have a commission appointed by the mayor, county executive, city council, or board of supervisors to serve in a capacity similar to that of a board of directors. The specific duties, responsibilities, and level of authority and autonomy the commission has in relation to that of the board of directors varies depending on the legislation that established the agency and the governmental leadership.

Particular characteristics of the public arts commission that might limit its effectiveness are:

- Commission members are usually appointed by local government officials; not elected by a membership. This can affect the LAAs prevailing level of knowledge about the arts community, its functions, and its range of necessary skills, as well as a commissioner's sense of personal commitment to the organization;

- A commission may have a limited amount of autonomy in making decisions and setting policy. It may be considered by the local government administration as strictly advisory and not policy making;

- Obtaining financial contributions from commission members may be prohibited, and commission members may not be allowed to assist in the solicit- ing of funds, either private or public.

Notwithstanding these features particular to the public LAA, the public arts commission and private local arts agency board serve as the leadership body of each version and in that role share many similar functions.

The Board of Directors as Policy Maker

Central to effective board activity is the role of policy analysis. In the following article, June Spencer examines the characteristics and importance of policy and various approaches to its review.

Policy Analysis and the Effective Board

June Spencer, director
Opinion Research Associates, Inc.

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> *It is midnight. Susan Brown, director of the local arts agency in a town of 50,000, is exhausted from yet another marathon board session. For over five hours, the board has considered, debated, rehashed, and*

reworded staff recommendations on all kinds of programs and policies. Twice they referred the recommendations to committee for further study and consideration. Once they tabled the motion and asked staff for more specific data; once they rejected an idea without any apparent reason. Susan wonders why the board members need to "second guess" the staff and committee on every issue.

Gordon Smith, a businessman who has been on the board for only two months, has just been assigned the chairmanship of a new education committee to make recommendation policies creating a new program of in-school artist residencies. Although he understands the program concepts and favors increased arts-in-education programs, he does not really know where to begin.

Are these board problems or staff problems? It depends on whom you ask. Each blames the other. The board member feels the staff and committees have not provided the right kinds of information or that the information is incomplete. The staff feels the board does not trust its judgment. Both are partially right and partially wrong. Both know it is the responsibility of the board to make policy, but often neither is quite sure what policy means or how sound policies are created.

Webster defines policy as "a definite course or method of action selected from among alternatives and in light of given conditions to guide and determine present and future decisions." For nonprofit organizations, policies may be defined as "written statements that are used in guiding individual and group action toward organizational missions, goals, and objectives."

Generally speaking, policies are divided into five general categories:

1. Board operating policies: those guidelines relating to how the board members will function in relation to each other and to paid staff and/or volunteers.

2. Management policies: those guidelines concerned with planning and controlling overall operation of the organization, establishing responsibility and authority, budgets, fiscal procedures.

3. Personnel policies: those guidelines that relate to recruitment, selection, placement, training and development, discipline, compensation, grievances, termination, fringe benefits.

4. Program policies: those guidelines dealing with a specific program or project, scope, tickets, sales, eligibility, selection, application, evaluation.

5. Professional policies: those guidelines dealing with professional actions of staff members in relation to performance of their organizational duties, confidentiality, ethical standards.

Policies are of long duration and serve as boundaries for actions and decisions. Policies must be passed by the board of directors and recorded both in the minutes and the board policy manual. Policies should be broadly stated and almost all-encompassing, but clearly defining the parameters. Occasionally, vague or ambiguous words should be defined. Policies help organizations in several crucial ways. Well-designed policies allow the board to:

- Promote continuity in management in spite of staff turnover;

- Facilitate planning;

- Provide guidelines for applying controls;

- Provide assistance in coordination and integration of activities;

- Help board achieve predictability, consistency, validity, and equity.

For staff, policies provide a buffer from political and personal pressures for preferential treatment, providing freedom of action within defined parameters. Consistent decision making is enhanced and simplified; employees have clearer job expectations.

A new board member who does not receive a policy manual, with the policies either categorized or indexed, cannot effectively work as a policy maker. Yet, less than half of board members in arts organizations report that they are provided this important tool. Even when these board members are provided a policy manual, only a few have ever been involved in policy analysis. In Analysis for Public Decisions, E.S. Quade defines policy analysis as "any type of systematic analysis that generates and presents information in such a way as to improve the basis for policy makers in their exercise of judgment." There are many forms and many levels of complexity of policy analysis, including operations research, cost benefit analysis, and cost effectiveness. While these forms are well known, many do not consider political, social, organizational, or aesthetic issues. Thus, they are only partially helpful in doing analysis within arts organizations.

Quade, however, does provide some guidelines describing what good policy analysis should include. He categorizes major characteristics of a good analysis:

1. An investigation of what it is the decision maker seeks to accomplish. (Often the board may have ideas of what the problem is or what it thinks could be done, but it may not be aware of all the implications and complications of the decision. Frequently, good analysts spend much time collecting and clarifying data, developing alternatives, and determining costs and benefits.)

2. A search for alternative ways of achieving the objectives.

3. A full comparison of the alternatives (in terms of their many impacts).

4. A consideration of all significant aspects of the problem.

5. "An interactive approach." This implies that if none of the alternatives considered can achieve the goals, further approaches must be sought out.

As Quade points out, policy analysis is not an exact science. Although it uses some of the methods of science and strives to make all assumptions, data, calculations, and judgments specific, objective, and open to critique, it is concerned more with real world decisions than with total understanding of the underlying phenomena. Neither is policy analysis a tool for advocacy on the part of the analyst. Ideally, policy analysis is unbiased and designed to consider all sides and all factors equally.

Arts organizations are too frequently beleaguered with staff and time shortages. The boards are generally community leaders who are involved in many activities. What is needed to make productive use of time is a streamlined policy analysis format that deals with key issues, is fairly complete, and is easy to read and understand. It does not reach the level of complexity and sophistication of utility analysis, but it does have the advantage of including organizational and political aspects. This is a process that can be undertaken by appropriate staff and submitted to the proper committee or to the full board. In small arts agencies the research and analysis can be undertaken by the committee itself.

Streamlined policy analysis

1. Analyze the problem to determine whether it is a policy issue and whether it falls within the organization's mission. Consider whether the decision, if

made, is likely to become a precedent for other decisions. If it is, then it is a policy issue. Clarify the problem to find its exact parameters. Determine precisely what objectives the decision makers hope to achieve by developing the decision or policy. Often the developing of objectives may reveal hidden goals which would make satisfactory analysis difficult unless surfaced.

2. Determine what other current policies will have an impact on the policy to be considered. For example, if a local arts agency wished to consider a policy permitting arts groups to rent or use a facility at night, what would the impact be of a current policy requiring all arts facilities to be closed at ten o'clock?

3. Conversely, what impact will the proposed new policy have on already established policies? If the arts council passes a policy permitting rehearsals to run beyond ten o'clock, what impact will the policy have on the personnel policy that states that no staff will be employed more than 40 hours per week, from noon to 8 P.M.

4. List all the reasonable policy options that will provide a high probability of meeting the objectives. Be creative. For example, if an objective was to provide quality and stable health care for employees, the options might be:

- A group Blue Cross/Blue Shield plan;

- Joining an already existing local HMO;

- Providing an individual subsidy;

- Developing a local arts HMO;

- Referral to a national arts health plan.

5. For each alternative, describe as accurately as possible the advantages and disadvantages. This is one of the most time consuming aspects of the analysis, since it requires the analyst to collect data and put it in concise form. The analyst should be sure to include as part of this analysis long-range impacts, short-range effects, comparative costs (now and in the future), and side effects.

6. For each policy option, consider the feasibility of implementing the program or policy in a systematic way with data to back up each statement:

Financial feasibility. Can the money be raised or earned to develop and maintain the program or policy now and over time? What are the potential sources of revenue? Are the sources of revenue and support stable? Is it easier to fund this alternative than others? Remember, sometimes the least costly alternatives are the most difficult to finance.

Physical feasibility. Is it possible to implement this policy in the physical environment that exists with the equipment that exists or that can be developed within other constraints?

Technical feasibility. Is it technically possible to implement the policy as suggested? A policy to maintain multiple cross-indices of donors or artists by age may not be within current computer or software capacity.

Aesthetic or artistic feasibility. Some plans require major compromises of aesthetic or artistic values. Arts organizations must consider how such compromises will affect their long-range goals and legitimacy as advocates for the arts.

Other issues. *Frequently, questions of equity are discussed here. Who benefits? Who pays?*

Once the policy analysis is complete, a chart or summary of the findings comparing the policy options will help the board to appreciate the nuances of the problem. It will be prepared to follow the logic of the staff and/or committees as recommendations are prepared. The board should be provided both the chart summary and the full report at least one week before the meeting.

New committees provided the framework of policy analysis as a tool to assist them in developing policies can move quickly, since they are assured that this is the information and format the board will find most useful.

Quade captures the value of policy analysis by stating:

> Policy analysis is valuable because it can help a decision maker by providing information through research and analysis, by isolating and clarifying issues, by revealing inconsistencies in aims and efforts, by generating new alternatives, and by suggesting ways to translate ideas into feasible and realizable policies. Its major contribution may be to yield insights, particularly with regard to dominance and sensitivity of the parameters. It is no more than an adjunct, although a powerful one, to the judgment, intuition, and experience of decision makers.

Conflict of Interest

One of the most important policy areas for the local arts agency to address concerns conflict of interest. A conflict of interest policy is a policy statement reflecting how an organization deals with a situation when a member of a decision-making body has a personal interest or level of involvement regarding an issue or situation which may overshadow his/her ability to make an objective decision. Although most commonly thought of as being connected with policies and guidelines for the grant review peer panel process, conflict of interest policies are also written for specific financial concerns, such as trustee/director compensation and matters of other special interests concerning the financial gain of the individual. In addition, they frequently exist as part of the advance criteria used to select and recruit individual members of all decision-making bodies.

Conflict of interest policies can be thought of as positive and objective ways for an organization to take a proactive stance in avoiding potential problems. They should be used as a beginning point for debate and not an excuse for stopping discussion when ethical questions arise. They help to guide and facilitate objectivity within the internal management of an agency. Clearly defined, understood, and publicly stated policies can also be good public image builders which help to insure the integrity of an organization within the community it serves. They can unquestionably "set the record straight" in showing that an agency is operating in a professional manner, is accountable for its actions, and is exhibiting and encouraging ethical and fair practices.

Conflict of interest policies are important to have when receiving grant money from a municipal government. When in place in advance, they can help to remove potential adverse political intervention.

Resources

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5

PLANNING

Planning is the organizational foundation from which all other functions flow. Local arts agency planning is distinct from that of other arts organizations in that it is often conducted on two distinct levels:

Agency planning. This type of planning focuses on the internal organizational objectives of the local arts agency. It is an articulation of the organization's vision, its goals, philosophy, and specific program and service objectives and strategies. Agency planning provides direction for the LAA's growth and advancement.

Community cultural planning. This type of planning stretches beyond an LAA's vision and goals into the realm of providing perspective and leadership in the ongoing cultural development of the entire community. It requires a high level of coordination, collaboration, and cooperation between the local arts agency and its constituents. Community cultural planning is most successful when the local arts agency has developed an effective, ongoing agency planning process; has developed credibility, respect, and trust within the community; and has been recognized by the community as the focus for cultural leadership.

Best Practices in Planning

1. It is important to assess the full needs of the community, not just perceived needs in the arts.

2. Planning should be recognized as an ongoing rather than an occasional function.

3. Long-range planning should be reflected by a multiyear document (a strategic plan) and short-range by an operational plan.

4. The critical element in effective planning is community involvement.

5. Within the planning process, there is a need to be both responsive and prescriptive to constituents regarding needs.

6. To assure cultural pluralism, it is essential that an LAA understand what different segments comprise the community, conduct discussions with each group, and include

representation from each group on the board, on committees, and in the evaluation process. This must be a continuing commitment, not a one-shot gesture.

7. A board retreat utilizing needs assessment data was identified as a best practice for establishing a long-range plan.

—The Arts Council, Inc., Winston-Salem, NC, long-range planning process

Agency Planning

Planning can have a significant impact on the internal operation of the agency as well as on the organization's credibility in the community. For the agency itself, planning can clarify its future directions and create a framework for making immediate decisions in light of future consequences. It can build a cohesive perception of the organization among its members, board, and staff, and assist in the resolution of specific organizational issues. And it can assist the staff and board in exercising discretion in areas that are under the organization's control.

External benefits of this type of planning to the agency include a reinforcement of the organization's image as a community leader and enhancement of fundraising efforts through building community support for the organization in a nonthreatening manner. If the process is well designed, stronger working relationships between the local arts agency and its constituents can be fostered.

Assessing agency readiness to plan

To plan requires the active involvement of the local arts agency's board, staff, and constituents. It is a commitment to the future, to the quality of the agency, to the quality of the agency's service in and to the community, and to the advancement of the community's cultural heritage.

Before the local arts agency begins to formalize its planning efforts, it needs to assess its readiness to undertake the effort by addressing the following:

- Is there a lack of or limited familiarity and comfort with planning techniques?

- Are there limited financial or personnel resources to carry out the process?

- Does resistance to planning exist on the part of the board members, director, or staff due to fear of change in the organization's structure, programs, operations or interpersonal dynamics? Is there an inability to see beyond current problems and the immediate future, or a lack of commitment to implementation?

- Does the unpredictability of the external environment (and factors beyond the organization's control) impede planning efforts?

If the answer to any of these questions is yes, the agency needs to address issues before beginning its formal planning process. Those issues tied to the problematical "attitude of resistance" are the most difficult to resolve, and planning may need to proceed, recognizing that one or more of these conditions exist.

Levels of planning

There are three levels of planning that often comprise an ongoing planning effort. These levels frequently overlap interdependently.

First, there is long-range planning. Long-range planning provides a multiyear horizon for the organization five to ten years into the future. It establishes the organization's mission, philosophical point of view, and major service and programmatic goals. It is goals-based planning and is primarily a board function.

Second, there is strategic planning. Strategic planning provides a two- to three-year horizon based on the long-range plan. This level of planning identifies the elements of the long-range plan to be implemented over that span of time. Goals are transformed into measurable objectives, resources which will be needed to succeed are identified, and timelines are established. This level of planning is crucial in enabling the local arts agency to continually assess its position in the community and changing conditions, and to respond to needs more immediately. Strategic planning is usually a shared board and staff function.

Third, there is operational or annual planning. Operational planning takes a single year of the strategic plan and develops steps for implementation, including a budget, specific tasks, and role assignments. This type of planning is often a staff function which must be reviewed and approved by the board. It is most often conducted by the local arts agency on an ongoing basis.

An agency's strategic and long-range plans need to be reviewed annually by the board to reconfirm their validity and insure that annual operational plans are consistent with the larger planning framework.

Planning in the public local arts agency

Frequently long-range and strategic planning for the public local arts agency differ from that for the private not-for-profit organization. The public agency is part of a larger structure—local government—that exercises control over its operation and direction. Often, decreases in tax revenues adversely affect the ability of the public agency to carry out annual plans, let alone strategic plans.

This uncertainty should be factored into the planning process. The planning process of the public LAA can be looked at as an indirect advocacy tool geared toward maintaining and increasing levels of public funding through garnering ongoing public support.

Sometimes, the local arts agency is included as one part of a large citywide community planning process. This opportunity insures the arts' inclusion as an integral part of a larger community context and allows the LAA to engage in needed activity for which funds and resources might ordinarily be unavailable.

Planning committee

The board should consider establishing a planning committee as a standing committee. Its composition might include the following types of individuals:

- Individuals who are professional corporate planning officers or have experience in organizational planning. One or more of these professional planners should have special skills in financial planning;

- Individuals who have knowledge of the local arts agency's programs and services, including board members and community representatives;

- The director of the local arts agency who will staff the committee.

Staff support is critical, as it is the "glue" for the process, coordinating efforts and keeping progress on schedule. The staff often conducts the bulk of the research, suggests the appropriate planning approach for the local arts agency, and digests, analyzes, and presents the research to the committee in a form which can lead to discussion and decisions. In addition, the local arts agency may consider engaging a consultant, who can assist in shaping an appropriate process, conduct some of the research, facilitate planning committee and other meetings, and analyze data for the committee to consider. Using a consultant is extremely helpful in situations where the staff is small or overburdened with the day-to-day operations.

Developing a long-range planning process

A long-range planning process, like the process for developing a local arts agency, needs to be custom-tailored to the particular agency, its constituents and community. The following outline can serve as a starting point for the development of a specific process:

- Obtaining initial agreement to plan;

- Developing a planning process;

- Assessing the internal and external environment;

- Identifying strategic issues;

- Prioritizing issues and developing a list of strategies;

- Determining specific objectives, outcomes, timetables, and resources needed
to accomplish strategies;

- Selecting strategies which best fit the organization's mission;

- Ratifying plan;

- Implementing plan;

- Ongoing planning and evaluation.

Obtaining initial agreement to plan. For a long-range planning process to be successful, it is helpful to have an initial agreement among the board and staff that pursuing such a process is essential for the agency and for its continued growth and effectiveness. This agreement manifests itself in a board resolution and in an annual financial and personnel commitment to planning in the budgetary process.

Developing a planning process. The planning process is as important a part of the plan as the written product. The "plan to plan" determines the purpose of the planning effort, outlines the elements of the process, and describes how each will be carried out. It can include a timetable and a list of specific planning tasks, stating who is responsible for each, how each task will be accomplished, what information is needed, and for what purpose.

Assessing the internal and external environment. An important part of establishing a mission, organizational values, and goals is looking at the external and internal environment affecting the local arts agency's ability to operate. Often this is done through a process which examines the internal strengths and weaknesses of the organization, as well as its external opportunities and threats, called "SWOT" analysis. Often this technique is used as a part of a board planning retreat. A brainstormed list of internal and external factors is compiled and reviewed, and consensus reached on the priority factors in each area. It should be noted that the internal factors—strengths and weaknesses—are areas that the local arts agency can often control or change; the external factors—opportunities and threats—

are areas that need to be acknowledged, utilized, or molded by the organization to the extent possible. This hard-nosed self-examination will assist in fleshing out internal and external strategic issues, as well.

As the planning process continues, testing each element of the plan against the mission statement is necessary and important.

Identifying strategic issues. There are numerous ways to identify strategic issues. In addition to drawing upon the organization's own informational resources, data may be collected from: (1) the local arts agency field, statewide and nationally; and (2) the community.

The local arts agency might examine itself in relation to its field. The field continues to evolve at a rapid pace. Over the past five years, the function of the local arts agency has begun to shift dramatically from that of programmer and coordinator to that of a community service and arts development agency. This shift has implied changes, such as "spinning off" programming to other agencies in the community, developing technical assistance and grantmaking capabilities to support arts organizations and artists, and defining itself and its image as the focus for planned cultural development in the community.

One simple method for surveying the field is to contact the National Assembly of Local Arts Agencies concerning information about LAAs across the country. NALAA can provide computer printouts of information about LAAs which have conducted a specific type of programming, a community cultural assessment, or fundraising through specific means.

Another technique is the use of a best practices conference. In such a conference, a small group (five to ten) of LAA professionals is convened. In a facilitated discussion, they consider what is or should be the best practices as they relate to specific issues identified by the planning committee of a particular local arts agency.

A third method is to contact the state arts agency or state association of local arts agencies and talk with staff members about what other local arts agencies in the state are doing. Ask them about trends they see in the field through their review of grant requests or visits around the state.

As the local arts agency moves beyond the realm of the arts into the role of community service provider, it needs to be recognized as such and demonstrate its impact on the arts, as well as education, the economy, social services, and other critical elements of community life. The LAA therefore needs to be prepared to plan and promote its services in a manner that demonstrates its commitment to the advancement of the total community. It is hoped that it will be considered a peer service agency on par with the chamber of commerce, the United Way, the community foundation, and other significant community service organizations.

Thus, part of the planning effort needs to be an examination of other leading community service agencies. Within the community, these agencies are the LAA's primary competition for qualified and trained board members and financial resources. In understanding the competition, the local arts agency begins to be able to establish its unique niche, reputation, and impact on the community.

Interviews can be one of the most valuable sources of input. Most often a particular series of questions is prepared and asked of particular individuals in the community. These individuals might be chosen because of their key leadership positions in the community, their representation of key constituents, such as arts organization and artists, or their roles as opinion makers. This process can be a time-consuming activity (depending on how many interviews are conducted), yet most critical in uncovering or verifying priority issues in the community. Questions might probe the individual's personal perception of the local arts agency's strengths and weaknesses, overall and in terms of leadership; their expectations of what the local arts agency should do; and opportunities and challenges they perceive in the community.

Public hearings allow the greater community to give input. Oral testimony or written statements are submitted by an individual to the organization's planning committee. Public hearings are usually

unidirectional; that is to say, input is given but not discussed or responded to.

A public forum is a meeting where a group provides input to the local arts agency. Often these are discipline or affinity group-specific, such as solely with individual artists, arts organization managers, or senior citizen group representatives. A public forum might be facilitated by someone outside the planning committee (the consultant, if one is employed) and have a preset process and set of objectives for what is to be gathered.

Much of the information needed to discern trends and changes in the community can be gathered from existing written sources. As part of the planning process, the compilation of this information into a community profile will further identify strategic issues.

Prioritizing strategic issues. From the data gathered, a list of strategic issues will emerge. From this list, the board can determine which are most critical. The issues that emerge might include both operational issues and program and services issues.

Determining specific objectives. Priority strategic issues might be individually addressed through a two- to three-year plan of action. The context for each issue, objectives in addressing it, and proposed actions are developed. This can be done within the organization itself by the planning committee or by other existing standing committees dealing with specifically related issues. It can also be accomplished through the use of community task forces which explore a particular issue and submit their proposed actions to the LAA's planning committee and board. The value of using a community task force is increased involvement of community resources and expertise, and greater support communitywide.

Selecting strategies which best fit the organization's mission. Recommendations are normally submitted to the planning committee. After discussion, this committee usually submits a comprehensive strategic plan of action to the board of directors for review and consensus.

Ratifying the plan. The board reviews the strategic plan for consistency with the organization's mission and core values, and ratifies the plan.

Implementing the plan. The staff of the local arts agency takes the ratified plan and develops specific methods for implementation. This might include tasks, personnel responsibilities, resource allocations, and timelines. This works most effectively when done annually and submitted to the board for approval as an operational plan.

Ongoing planning and evaluation. Planning is a fluid, continuous process. The plan requires monitoring and evaluation on a regular basis. Revisions due to changes in the environment or oversights in implementation may have to be carried out. Because it is expected that the plan will be regularly altered to fit new circumstances, an organization should avoid becoming locked into an inflexible course of action.

On an annual basis, the board needs to review the organization's mission statement and organizational core values and goals for continued validity. Progress on strategic issues needs to be reviewed and the annual operational plan for the coming year approved in the context of that progress and the overall mission.

Community Cultural Planning

The most recent and rapidly expanding area of activity for the the local arts agency is in the realm of community cultural planning. Community cultural planning differs from organizational, agency planning in that it focuses on the future actions of the entire community as they affect cultural functions.

The increasing involvement of the LAA in community cultural planning is, in large part, a result of its evolution from an arts organization to a community organization. The previously cited study, *50*

Cities, suggests two implications of this. The first and most apparent implication is the recognition that the arts, like any other fundamentally public resource, depend upon broad public choices which are better made in a considered, rather than arbitrary, fashion. The second and, perhaps, less overt one is that the arts typically are narrowly separated from other cultural resources (libraries, schools, botanical gardens, zoos, parks). That separation is detrimental, in most cases.

In addition, the field is beginning to acquire the understanding that long-range planning is a good beginning point which establishes a vision of a desired future. Subsequent strategic planning is necessary to take into consideration changing external factors and competition from other community activities, as well as to establish roles, steps, timelines, and methods for achieving that vision.

Among the local arts agencies that have conducted formal community cultural planning projects are the Denver Commission on the Arts, the Evanston (IL) Arts Council, the Greater Columbus (OH) Arts Council, the Chicago Department of Cultural Affairs, the Oakland (CA) Cultural Affairs Division, and the Oregon Coast Council for the Arts (Newport, OR).

Reflecting on Community Livability
Louise K. Stevens, president
Arts Market Consulting

(This excerpt is from *Conducting a Community Cultural Assessment: A Work Kit,* written by Louise K. Stevens in association with the Arts Extension Service. It is reprinted here by permission.)

Cultural assessment, considering a community's strengths and potential growth within the framework of cultural development, is a relatively new concept. Culture, different in each community, is the sum total of things that shape daily life. By taking an inventory of local culture, by taking a hard look at resources, gaps, and needs, we can begin to plan for better, more vibrant communities. We seek to foster a rich cultural life, accessible to all residents and visitors, as a starting point in building livable communities.

The task of assessing cultural needs suggests taking time to reflect, to ask questions, and to learn. But the communities we live in, with their many pressing issues, rarely allow active planners and community leaders opportunities to reflect about culture; time and resources are in too short supply. There are other priorities, dozens of problems that demand immediate attention and solutions: housing, schools, health care services, recreation, public utilities—the list goes on. Someplace on the list, perhaps, is culture and concern for community cultural development. But every time we approach this topic to examine it, talk about it, debate it in the community, its complexity pushes us away. Even to define culture—unique to each town's history, heritage, resources, and blend of ethnic and racial populations—is a challenging task.

Yet, to examine a community's culture is to place all other planning issues in a broader, more meaningful context. Once recognized, a community's cultural resources become building blocks for every aspect of community development, from schools to Main Street redevelopment, from social services to tourism. Likewise, pinpointing cultural needs can lead to a transformation and revitalization of programs and organizations throughout the community.

> *"We needed to know what kinds of classes and programs we should be offering the community through our arts council. We found out through the assessment. As a result, we were able to immediately set new programs in motion. Enrollments proved our findings were right. We also gathered a great deal of information that we can use over the next few years in support of other projects, once we get this new program off the ground."*

In one suburban community, a cultural needs assessment discovered that the need for artist working and living space could be linked with the desire for a more vital "lived in" downtown area. Downtown revitalization plans, already under way in other city offices, were altered to include a range of studio, exhibition, and alternative performance spaces scattered throughout the area. The result? A range of storefront and renovated second floor work spaces were put to active use by artists. Now the downtown doesn't "shut down" at the end of the work day but benefits from art exhibitions and performances in the evening and on weekends.

It is this expanded approach to shaping the design of our communities that has led to the development of cultural assessment as a planning and evaluation tool. The study of needs assessment is already an established concept. For years communities have used assessment tools to determine needs for housing, school facilities, and dozens of other basic social requirements. Now many of these same assessment concepts and tools are being used to determine the cultural profile of a community.

> **"We found that arts-related businesses added up to be the second largest type of business in our town. It amazed us. Then we realized that we had never identified ourselves as an 'arts community.' Now we're trying to get all the arts-related businesses to work together as a professional association or subgroup of the local Chamber of Commerce to address mutual goals. Already we've worked out a joint marketing campaign by pooling our resources."**

The cultural assessment process does not offer a quick fix. It is no band-aid treatment for surface problems. Rather it pushes us to uncover underlying issues. Low attendance at a local concert series might relate to such larger questions as local audience tastes, a lack of music education programs in the schools, or adult arts enrichment programs. Perhaps the facility the orchestra plays in is located in an area that is undesirable or unsafe at night. Or maybe the idea of attending live performances of music, dance, or theater has eroded over a period of time during which community residents have turned to other leisure activities. In digging for these clues, a truer picture of the community's cultural identity emerges.

Conducting a cultural needs assessment requires examining the community's established cultural and leisure offerings. You will need to ask dozens of questions and to resist pat answers. Why don't community youth attend existing youth programs? Why are seniors segregated from the rest of the neighborhood activities? Why isn't there a greater blend of racial and ethnic groups at events and programs? Why has the shopping mall become the center of the town's cultural and social life? Why will people drive 100 miles to catch a touring production rather than attend the same show in their own local theater? Why do families perceive the town as offering so little?

Results and rewards

In the best of all worlds, communities would ask these questions spontaneously and respond favorably to the concept of assessing cultural activity as an integral part of future planning. But awareness of culture and of its role in our communities doesn't just happen. The concept of community cultural assessment must start with a general community awareness of need or potential. Then community understanding, interest, and willingness to support such a project must be sparked.

You can build support for the idea of cultural assessment by pointing to the wide range of tangible and intangible rewards which may result. An assessment can lead to:

- Planning for a new arts council;
- Planning for new cultural facilities;

- *Development of new community-based programs and services;*

- *Development of new cooperative ventures for cultural funding, marketing, or management;*

- *Planning for "art in public places" and other efforts to integrate art spaces into the community;*

- *Increased public attention to culture as an important community asset;*

- *Greater political and financial support for the arts;*

- *Changes in school curriculum;*

- *Planning for community cultural festivals;*

- *Planning for cultural tourism campaigns.*

A cultural needs assessment does not automatically lead to a full-blown cultural plan. It may direct attention to just one element of such a plan and focus resources on a single goal. If you are able to use the information gathered to support and shape one new venture, it will be worthwhile.

An assessment can rigorously test the feasibility of a new facility or program. The process of soliciting opinion and gathering data provides a wealth of information that will ensure the success of whatever project is designed. Even more important is the opportunity assessment provides for "buying-in." People who know they've been listened to, who are assured that their community and neighborhood concerns have been heard, are far more likely to support any resulting process, project, or proposal than people who have never had a chance to talk about what they consider important.

Resources

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A comprehensive, step-by-step guide to conducting a community cultural assessment.

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How-to handbook for guiding your organization through the steps of the planning process.

6

STAFFING

Of the over 3,000 local arts agencies in the country, only about 25 percent are professionally staffed. An agency may be considered professionally staffed if it has at least one paid administrator working full or part-time. The number of professionally staffed local arts agencies has increased over the past ten years as LAAs have grown and matured.

The decision to initially hire staff is typically one of the most difficult for a board to make. The hiring of staff adds an additional responsibility for the board which has implications in programming, fundraising, operations, and decision making.

Why Local Arts Agencies Need Staff

Effective staff is a key ingredient in building an effective local arts agency. Although the precise configuration and level of staffing depends on the organization's scope, level of activity, stage of development, and available funds, there is significant evidence that staffing advances the LAA in ways that board leadership is unable to do. The advantages of staffing are:

- Recognition in the community of the seriousness of the organization's mission and activities. It indicates that the local arts agency is an organization that intends to serve and stay the course;

- Continuity and a central focus for the organization. Staff will become the "cross-roads" for organizational activity, allowing board members and committees more freedom to develop specific activities;

- Development of the capacity to move ahead more quickly. Effective staff will be able to follow up on opportunities more readily and maintain ongoing activity.

Determining the First Staff Position

Local arts agencies often find the need to hire their first staff when the budget reaches about $25,000 annually. Observations of trends in one state, Illinois, indicate that at a budget of $75,000, a full-time executive director is usually employed. There are three areas to consider in making the decision to hire this first position:

- What type of position is needed?

- What should the salary level be?

- How will the position be financially supported?

Type of position

The type of position the local arts agency decides upon needs to be based on careful analysis of the agency's scope of activity, where the agency envisions itself to be in several years, what organizations of comparable size and activity have in staffing, and what the local arts agency wants the staff person to do. Looking at where the organization wants to be in two years will help the agency stretch itself at the outset and not engage staff in a position that the organization will outgrow in six months. Many times, the first position is an executive director, executive secretary, or program coordinator.

Salary level

The adage "You get what you pay for" rings true in the hiring of staff. In determining salary level, the local arts agency needs to consider the position desired and to determine the level of experience required to fulfill desired functions.

In 1986-87, the Association of College, University, and Community Arts Administrators (now the Association of Performing Arts Presenters) and the National Assembly of Local Arts Agencies conducted a survey of salaries, benefits, and job characteristics of members. The results of the survey provide an idea of salary levels and benefits for both private and public LAAs which can be used as a guide for the individual agency to determine its own salary ranges.

Two hundred and fifty, or about a third of the respondents to the survey, were employed at public and private not-for-profit local arts agencies. Of these, 165 (or 21 percent of the total) represented private local arts agencies, and 85 (or 11 percent) represented public agencies. Ninety-seven percent of the total respondents were white, 98 percent had some college or higher training, and 60 percent were between 30 and 49.

The average full-time salary for a private local arts agency administrator was $27,973; for a public administrator it was slightly higher, at $32,597. For local arts agencies there was a direct correlation between population size and budget size with salary levels.

Population Size	Private LAA	Public LAA
25,000 or less	$19,360	$25,157
25,001 to 50,000	21,709	25,531
50,001 to 100,000	22,986	33,017
100,001 to 250,000	25,683	31,433
250,001 to 500,000	27,140	33,561
500,001 or more	39,478	39,336

Organizational Budget Size	Private LAA	Public LAA
$25,000 or less	$15,000	$20,650
$25,001 to 50,000	15,443	21,750
$50,001 to 100,000	21,091	22,857
$100,001 to 200,000	21,635	26,507
$200,001 to 500,000	29,715	33,607
$500,001 to 750,000	37,109	39,210
$750,001 to 1,000,000	45,917	41,386
More than $1,000,000	53,186	46,876

It should be noted that factors such as age, experience, geographic location, and level of education affected these averages.

Benefits offered to LAA personnel for more than 50 percent of the respondents are as follows:

	Private LAA	Public LAA
Vacation	89%	98%
Travel for Professional Development	88%	89%
Health Insurance	58%	93%
Disability Insurance	less than 50%	76%
Pension Plan	"	90%
Dental Insurance	"	76%
Maternity Leave	"	60%
Company Car	"	66%

The local arts agency might also look at salary levels of staff positions in other agencies of comparable significance and scope in the community, such as the United Way, the chamber of commerce, or agencies of local government.

Funding the position

There are a variety of options that local arts agencies utilize to financially support the hiring of staff. They include:

- Raising funds through grants or use of unrestricted funds, such as membership dues and special events;

- Working with a local government agency with related interests, such as parks and recreation, economic development, or planning to allocate a position or part of a position to local arts agency work;

- Working with a local university or community college to allocate a position to LAA work;

- Designation by the mayor or county executive of a position within his/her administration for development of the LAA;

- Formal hiring of a volunteer staff person.

In a number of states, the state arts agency has initiated a program specifically designed to support the hiring of staff. For example, the Colorado Council on the Arts and Humanities initiated a pilot program to fund the hiring of an executive director for three rural local arts agencies. Of equal importance as the salary support is a year of technical assistance provided under the guidance of the SAA. This technical assistance includes everything from attending appropriate national, regional, or statewide conferences or workshops, to a personal orientation to the workings of the state arts agency and state legislative processes, to having a consultant in a specific area work with the new administrator in the community. The program is designed to bring new administrators in the field "up to snuff" as quickly as possible so that they will be more effective for their community.

In working with outside agencies to support a position, the local arts agency needs to clearly agree with the sponsoring agency on lines of authority and supervision, designated duties, and priorities.

Hiring an Executive Director

Job description

In hiring an executive director, it is important for the local arts agency to carefully determine the appropriate roles and responsibilities of this position. As mentioned above, the job description of such a position will vary based on the organization's scope of activities, future vision, and needs.

As the local arts agency has gained in prominence as a community organization, the LAA executive director has become a public community figure representing the arts. As such, s/he is required to wear many hats and deal with issues beyond the concerns of the arts community. Basic universal responsibilities for this position include:

Manager. Oversees financial record keeping and accountability, resource development and grant writing, planning (long- and short-range), supervision of staff and volunteers, and coordination of program activities.

Board liaison. Primary staff link with the board, often the coordinator of board committees.

Public relations. Represents the agency in and outside the community, and builds relationships with all sectors (artists, arts organizations, business, government, education, media, social service).

Programmer. May directly coordinate the planning, implementation, and evaluation of specific programs and services, and must have a sense of aesthetics and quality art.

Leader and visionary. Understands the community and the role of the arts in it, and can lead the organization and community toward that goal.

In addition, when appropriate, the executive director has the ability to assume specific responsibilities in areas such as facilities management and knowledge of a specific arts discipline or programming area.

Search process

In developing and carrying out the search process, there are several areas that need to be clarified before starting:

Requirements. Draw up a job description, including requirements in education, experience and knowledge, and salary range.

Scope of search. Based on the job requirements and funds available for the search, determine whether the search will be conducted in the community, statewide, or nationally.

Decision makers. Determine who will be involved in the process. Will there be a committee to interview and make recommendations? Who will compose the committee—board members, community people, the arts community, public officials, existing staff? Is a professional search firm needed? Will individuals from outside the organization be involved in the interviewing and selection process?

Process and timetable. Determine how much time will be spent on the search, what specific steps the search will include, and who is responsible for activity at each step.

Search coordinator. Select an individual to coordinate the search process. This person might be a board or staff person.

A search outside the community

Local arts agency management is a relatively new field. The background, training, and qualifications of current LAA executive directors nationally vary dramatically. Some began as artists or community volunteers, or came from related fields, such as nonprofit management, government and public administration, professional planning, graduate level training in arts administration, or administration in another arts discipline. Potential qualified candidates could possess a diversity of

backgrounds, making the search process complex, as there are no firm, standard requirements. Each applicant needs to be evaluated against the desired qualifications and designated duties, and according to his or her ability to "fit into the organization and community."

There are a number of different avenues beyond the ad in the local newspaper to advertise the availability of a position. Send each of these sources a job description and contact directly where appropriate:

- The state arts agency. Consult with staff about individuals who might be approached directly;

- Other state arts agencies, particularly those in nearby states;

- The statewide assembly or advocacy organization, as well as those in nearby states. Consult with staff about potential candidates;

- The regional organization serving the state, as well as the National Endowment for the Arts regional representative;

- The National Assembly of Local Arts Agencies. Consult with executive staff concerning individuals who might be contacted directly. Job listings are published in a monthly bulletin;

- The National Endowment for the Arts Locals Program staff. They might have additional suggestions of individuals to contact;

- *The National Arts Job Bank,* published by the Western States Arts Federation, and the Association of Performing Arts Presenters;

- Other local arts agencies in the state.

Interviewing

In a search that extends beyond the community, it is costly to personally interview the many top candidates. Consider the following in determining which individuals might be the most appropriate to interview:

- Review all applications and resumes and make a list of the top five to ten candidates;

- Conduct a phone interview with those located outside of the area;

- Call the candidate's list of references before scheduling a personal interview. Tell references about the organization's specific needs, and ask questions that can illuminate the candidate's experience, personality, and work habits;

- If the applicant has worked in the arts management field, call the state arts agency of the state(s) in which the candidate has worked or individuals who might know the candidate's work.

In conducting the personal interview, a committee is most commonly employed. A candidate from out of town needs to get a sense not only of the organization but of the community. Make sure that s/he has an opportunity to become familiar with the community's assets. Before the interview, send candidates information on the organization and the community. During the interview, have her/him meet board members, community leaders, and arts organization representatives. Get feedback from them as input into the decision-making process. Remember that the person hired will be representing the organization; be comfortable with the choice.

Professional development

The arts management field is one of high turnover, although the average length in a job seems to be increasing. Because most local arts agencies are small operations, there are seldom more than four levels of responsibility. Thus, within a particular organization there is little opportunity for upward mobility, causing professionals to make many lateral moves. Because of this and due to the constantly changing nature of the LAA field, attention to professional development is critical, not only to keep a good administrator but to increase the capacity and skills of that executive to meet new needs.

In most communities, the executive director of a local arts agency has no immediate peers. S/he is one of a kind. To break the isolation of this singular position, opportunities to network with other LAA directors, statewide and nationally, become very important. In most states, there are regular statewide meetings throughout the year, and the annual NALAA convention assists in breaking down isolation and rejuvenating thinking. In addition to networking with peers in other communities, many local arts agency directors network with directors of other arts organizations or not-for-profit or public agencies with arts interests within the community.

Numerous opportunities for professional training may exist locally or regionally, or on an annual basis. These institutes, conferences, workshops, and seminars offer training in many areas, including fundraising and grant writing, leadership skills, working with board and staff, or financial management. The executive director, as well as other staff, need to be encouraged to attend appropriate training opportunities.

Recognition of the executive director or staff by organizations outside the community can contribute greatly to professional development. Often directors are asked by the state arts agency, regional arts organization, or the National Endowment for the Arts to serve on a peer review panel. This is not only an honor for the executive but an acknowledgment of the agency's work. From this experience, many directors are able to gain new ideas for activities that might address areas in which the LAA is working. In addition, the director might be asked to serve on the board or in an advisory capacity to the statewide assembly, an advocacy organization, or a national service organization.

Evaluation

Annual and periodic evaluation of the executive director's performance is critical. A process for formal review needs to be set in place and spelled out in personnel policies. Evaluation serves a number of purposes. First, it can chart the organization's progress in fulfilling its mission and goals. Second, it provides an opportunity for the board to discuss with its executive areas demanding additional emphasis and professional training required or desired, and to highlight what it feels the executive has contributed to the organization. Third, it is an opportunity to reassess the scope and responsibilities of the position and to revise them if necessary.

Often the annual review of the executive director is conducted by the executive committee or president of the organization, as they work most closely with the director during the year.

Making the Transition

One of the most difficult transitions for any organization is to move from being a board operated agency to having staff. A number of actions often occur. First, the board gives up all responsibilities and expects the staff to do everything. Second, communication between board and staff breaks down, with both board and staff "doing their own thing," leading to conflicting results. Third, there is uneasiness in the relationship between board and staff because responsibilities have not been defined and each is afraid to "step on the other person's toes."

The transition from being board operated to staff operated is an evolving process and relationship. The result of the process must be an appropriate balance of responsibilities that will effectively move the organization forward. For every organization, that balance will be slightly different. The following chart from the Arts Extension Service's workbook, *Fundamentals of Local Arts Agency Management*, might be a starting point for developing an appropriate division of activity.

Responsibilities of Board and Staff

Board	Chief Executive Officer
Manages policy Determines overall artistic, fiscal, and management policies	**Manages operations** Oversees day-to-day operations that implement board policies
Advises on operations Assists as a volunteer staff to help the CEO manage programs or administration	**Advises on policy** Researches policy decisions and advises board (e.g., drafts budget for board approval)
Accountable to members, the public, laws, and bylaws Submits annual reports to IRS; conforms to state and local laws and organizational bylaws	**Accountable to the board** Reports to board progress on objectives, staff and volunteer activities, finances, and results of programs
Responsible for ideas Provides vision, shapes organizational character	**Responsible for organizational behavior** Makes vision tangible, supervises daily activities, represents organization to the public
Determines organizational purpose, goals, and objectives Regularly evaluates mission and planned tasks to fulfill the objectives set by the board	**Implements board objectives** Determines strategies, sets and implements long-term goals and annual objectives
Makes long-term commitment of resources for organization Maintains financial solvency through fiscal planning, management, and fundraising; plans for facilities and staff	**Makes short-term commitment of resources for organization** Operates within the approved budget, generating funds, committing expenses, allocating staff time and physical resources
Selects CEO Hires and evaluates the chief executive officer	**Hires and manages staff and volunteers** Coordinates activity of subordinate staff and volunteers
Perpetuates the organization Maintains continuity of board, leadership, and organization, or dissolves if mission is fulfilled	**Provides administrative support** Maintains board and organizational records; maintains communication between board, committees, and staff

Building a Staff

The size and configuration of a local arts agency will depend upon the agency's scope of activities and the level of staffing that the organization and community can support. In small or midsized communities, the size of staff normally remains relatively small, rarely exceeding seven or eight unless the LAA is responsible for facility management. This is so because the community cannot bear the responsibility of supporting more, although community needs may be extensive.

In large metropolitan areas, LAA staff can consist of anywhere from two to over 50 members. In the larger staffs, individual staff members have very specific responsibilities, such as coordinating a grants or a public art program.

As the organization grows, consideration of staff size and configuration will be an ongoing issue. It is common for the local arts agency to outgrow a structure within a year and need to rethink staff responsibilities and reporting structure.

Personnel policies

It is essential as staff is hired that personnel policies be developed and approved by the board. Specifics concerning the following might be included in the personnel policies:

- Terms of employment: working hours, compensation, overtime, benefits (vacation, holidays, sick leave, emergency leave, maternity/paternity leave);

- Employee development (evaluation and professional development);

- Grievance procedure;

- Termination of employment.

In addition, the agency should consider assembling an orientation manual for each employee containing all procedures, policies, a general overview of the organization, a staff and board list, a membership list, and all relevant forms, such as for grants or technical assistance.

Volunteers

For many local arts agencies, particularly those without paid staff, the volunteer is a key ingredient in the planning, implementation, and evaluation of programs and services. Effective volunteer coordination and management is crucial to recruiting, training, and retaining good volunteers.

Why do people volunteer?

Effective use of volunteers acknowledges that each volunteer has specific needs beyond monetary ones and that a volunteer needs to be matched to an appropriate position.

The most common reasons people volunteer include:

- To be needed;

- To make friends or find companionship;

- To belong to or feel part of a group with shared interests and to support a cause in which one believes;

- To utilize skills and develop new ones;

- To help others and make a difference;

- To gain a sense of accomplishment and self-esteem and to be affirmed.

Types of volunteers

Typically there are four ways in which volunteers are utilized by the local arts agency: as board members, extended staff, for a specific event or activity or for a specific skill, and as interns.

Board members. Board members serve without remuneration. This is an agency's most important body of volunteers.

Extended staff. Often there are many ongoing activities that an organization needs to undertake for which there are no funds available to hire staff. Often volunteers are sought to fill these roles. Examples of these are an exhibit or festival coordinator, clerical support activities, or a membership campaign leader.

Specific events, activities, or skills. Often volunteers are needed to serve a single, short-term purpose. Examples of this might be to run a booth at a festival, to do phone work for a membership campaign, to serve as grant review panelists, to serve on an event planning committee, or to design a poster for a children's festival.

Interns. Internships are structured, long-term volunteer experiences which offer formal training and are designed as focused learning experiences. Many colleges and universities require degree candidates to do an internship as part of their field training.

Key considerations in using volunteers

In using volunteers, particularly in an ongoing extended staff capacity, the following might be considered:

What will the volunteer do? The volunteer's role needs to be defined in terms of responsibilities, tasks, skills required, timelines, and expectations. In addition, the local arts agency needs to consider what benefits the volunteer will receive. A formal job description might be developed.

Who will coordinate volunteer(s)? Will it be a staff person, board member, or volunteer? The responsibilities of this coordinator might include: planning (defining positions, identifying volunteer needs, developing timelines, training), recruitment and orientation (overseeing or implementing review and selection of volunteers, providing orientation and training, and monitoring activity), management (organizing meetings, facilitating information flow, record keeping, replacing volunteers), and evaluation (assessing programs and making needed changes).

What resources does the organization have to put towards volunteer recruitment and maintenance? To successfully develop and manage an effective volunteer program, the organization needs to designate and commit monetary and personnel resources.

How receptive is the staff to volunteers? Are they willing to spend time working with volunteers and making them feel welcome? Volunteers need to be integrated into the daily operations of the organization and not be considered a bothersome appendage. Staff needs to be willing to put aside time to work with them.

How many volunteers are needed for how much time? Projects and tasks need to be carefully assessed.

Recruiting and selecting volunteers

The key to the recruitment of volunteers is to match the interests of the organization with the interests of prospective volunteers. Sources of volunteers are many and varied. To recruit most effectively, focus on what needs to be accomplished and conduct as specific a recruitment as possible. Possible sources of volunteers are businesses and corporations, labor unions, social service and civic organizations, public and private schools, universities, RSVP, senior centers, the Urban League, and other arts organizations.

Every potential volunteer needs to be considered on an individual basis. Each needs to be assessed for appropriateness to a particular function. A resume or a written application and references might be requested. A potential volunteer's reliability, flexibility, and skill level should be investigated. A volunteer can be perceived as representing the organization through her/his activities. Discover why they want to volunteer.

Follow through in a timely manner. Do not let a great deal of time lapse between the time a prospective volunteer is interviewed and the time s/he is informed of the decision.

Building a commitment

It is important to make the volunteer feel welcome and a part of the organization. This is key to building a long-term commitment to the organization. Give the volunteer a realistic assessment of what her/his job entails and clearly spell out expectations. The volunteer needs to buy into the organization and be a part of the team to be effective over the long run.

Strategies that might be used to help build a long-term commitment are:

A written contract or agreement. This document might include a list of the volunteer's responsibilities and tasks; the parameters within which the volunteer may make decisions and her/his accountability to the organization; the volunteer's personal goals for the job; the organization's obligations (travel reimbursements, training, evaluation procedures) and rules. Such a document fosters a professional attitude on the part of the volunteer and emphasizes commitment. This document should be considered a guideline for activity and revised when appropriate.

Orientation. An orientation will serve as a volunteer's formal welcome, as well as a primary vehicle for integrating the volunteer quickly into the organization. The orientation needs to give the volunteer a sense of the goals, structure, activities, and interests of the organization. It needs to introduce the project(s) the volunteer will be engaged in and how that project fits into the whole. It might discuss specific tasks the volunteer will undertake, how they advance the project, who s/he will be working with, and the project's importance to the organization.

Training. Training volunteers is an investment for the organization. The kind of training and who provides it depends on the specific tasks the volunteer will undertake. Training might be conducted one-on-one by a staff member or outside the organization at a special workshop or at the community college. Appropriate and adequate training will give the volunteer the confidence to know that s/he is contributing to the organization.

Recognition. Providing regular recognition is important. This can be done through a special activity, such as an award or special party, or with a pin signifying participation. But continuous immediate recognition is the most effective recognition, through praise for doing a good job, making the volunteer feel her/his contribution is important, providing opportunities for growth, keeping the volunteer informed about what is going on, and insuring that the volunteer is treated well by everyone.

Evaluation. Regular evaluation—as for regular staff—will validate the contribution of the volunteer. It will also provide an opportunity for discussing training and recognition, and reevaluating the volunteer's role within the organization.

Reasons for Volunteer Loss

Fundamentals of Local Arts Agency Management lists five reasons and strategies for preventing volunteer loss. They are:

Reason	Prevention
Burnout	Recruit enough volunteers.
	Divide labor.
	Rotate responsibilities.
	Delegate sufficiently among volunteers.
	Provide leaves of absence.

Reason	Prevention
Loss of interest	Make sure position matches volunteer's expectations.
	Provide enough to do.
	Make clear the ways in which the position makes a difference—the reasons for routine or clerical tasks.
	Provide support.
	Recognize accomplishments.
	Communicate.
	Check your own attitudes toward volunteer staff.
Lack of motivation	Be sure people have clear assignments.
	Steer volunteer activity toward clear-cut successes.
	Provide opportunities for advancement and participation in decision making or in new programs.
Low energy	Check the work conditions—space, supplies, scheduling, transportation—for possible problems.
	Keep an eye on the workload, providing a balance between work and play.
Interpersonal difficulties	Keep lines of communication open.
	Detect problems before they flare up, anticipating trouble spots.
	Validate positive effort through formal and informal recognition and appreciation.

Resources

Arts Extension Service. *Fundamentals of Local Arts Agency Management.* Amherst, MA: AES, 1988.

Notes which accompany AES workshops on basic arts management for local arts agencies.

Association of Performing Arts Presenters. *The Arts Administrator: Job Characteristics.* Madison, WI: Association of Performing Arts Presenters, 1987.

A survey of salaries, benefits, and job characteristics in the field during 1986-87.

7

FUNDRAISING

Like any not-for-profit organization, the local arts agency requires financial resources to support its programs, services, operations, and activities. Like the operational plans it develops for its programs, the LAA needs to develop a financial resource development plan that is appropriate and cost-effective, and one that is built upon the unique mission and goals of the organization.

There are a number of different strategies that local arts agencies have successfully used in developing organizational support. These fall into the following areas:

- Earned income;

- Individual giving;

- Government support;

- Corporate support;

- Foundation support.

Obstacles to Raising Funds

There are a number of perceptions on the part of the community that present obstacles to local arts agencies as they begin to develop their fundraising strategies. In many places, the local arts agency is the youngest arts organization. It is viewed by the arts community, particularly by the "major" discipline organizations—the symphony, the ballet, the community theater—as the new kid on the block and, most importantly, as competition for a limited pool of philanthropic dollars. Often, the discipline organizations refuse to cooperate with the local arts agency on any level and throw up barriers until they begin to receive direct benefit from its presence.

A second perception flows from a lack of understanding of what a local arts agency is. Supporting the symphony translates into concerts; supporting a medical clinic translates into free health services for those in need. The relative newness of the concept of the local arts agency and its varied activity from community to community often makes its "cause" unidentifiable.

For the public local arts agency seeking private dollars, often there is the added stigma that stems from being associated with government and already receiving support from tax dollars. It is only

recently that citizens are realizing that services provided by the government cannot be covered by taxes without periodic increases. A prime example of this is education.

Building the Fund Development Plan

A key to building a strong financial development plan is looking at internal and external influences on the local arts agency.

Internally the organization needs to have a clear plan of activities for which funding is sought and know how much money needs to be raised. Targets are critical. It also needs to know what resources it has to devote to fund development. Factors to look at are:

- What personnel and monetary resources are needed to carry through a particular strategy versus how much money will be raised?

- How predictable is this source?

- Will it lead to greater benefits over the long run, with lower costs in raising money?

- Will there be restrictions on the money raised that will inappropriately complicate efforts?

- Does this strategy fit within the organization's mission, goals, and values?

Externally, the local arts agency needs to understand its community—its likes and dislikes, lifestyles and patterns of behavior, how people have fun, what its leaders and citizens are concerned about, the patterns and history of philanthropy in the community, and people's perceptions of the local arts agency. It needs to take a comprehensive look at the community for potential sources of funding. Ideally, the local arts agency needs to establish a diversified funding base so that the loss of any one funding source will not have devastating consequences on the organization. A creative, organized approach to raising funds is critical.

Charitable Giving: An Overview

The Mellon Bank Corporation booklet, *Discovering Total Resources,* states that 90 percent of charitable giving comes from donations by individuals. Of that, 83 percent is from living donors and 7 percent is in the form of bequests. The other 10 percent consists of support from corporations, foundations, and government.

In 1986, Independent Sector published a study, *The Charitable Behavior of Americans,* commissioned by the Rockefeller Brothers Fund. It focuses on individual giving and explores the behavior, motivation, and attitudes of Americans toward charitable giving and volunteering. Major findings of the study indicate the following:

1. Personal giving appears to be an area of potential growth. Thirty-eight percent of those included in the study felt that they should be giving more to not-for-profit institutions and causes. Reasons given for not contributing more included: (a) they simply did not get around to doing it, and (b) they were not asked.

2. Discretionary income influences the amount people give to charities. Regardless of income, people who perceive that they have a moderate amount of discretionary income give more than those who feel they only have enough income to pay for basic necessities. In addition, persons who worry about their economic futures tend to give less, regardless of income. Particularly noteworthy is the difference in giving between those under 35 compared to those over 35. Twenty-five percent of those under 35 are substantial givers (or those making gifts representing 3 percent or more of their annual incomes) while over 40 percent of those over 35 are substantial givers.

3. Large donors, or those who contribute more than $500 to charities, support a variety of causes for different reasons. In order, those reasons are: (a) the charity was a worthy cause, (b) it helped the poor, (c) they could deduct their contribution from their salary, and (d) they felt a close involvement with or loyalty to the organization. When large donors were asked what solicitation approach they were most likely to respond to, over 75 percent responded that they were likely to give when a person they knew well asked them to.

4. Persons who pledge specific dollar amounts or percentages of incomes to charities give, on average, two to three times as much to charities as those who do not pledge.

5. Americans tend to give approximately 70 percent of their charitable dollars to religious organizations.

6. There is a direct correlation between those who volunteer their time and those who contribute financially. The average contribution of those who volunteered was $830, compared to $530 for those who did not volunteer.

7. The research validates the most effective fundraising technique—one person asking another for a contribution.

8. There is a "community first" mentality among most donors when it comes to making philanthropic decisions—62 percent of those in the survey say they think it is better to help people they know in their own community than to help elsewhere.

Implications of the research suggest the following strategies in encouraging greater charitable giving:

1. Volunteering opens the door to increased giving. Organizations need to recognize that even modest amounts of time spent on volunteer service can stimulate increased contributions.

2. Systemized methods of fundraising are the most successful. The pledge concept—or the disciplined routine of giving regularly to an organization—yields significant results. The most obvious method of achieving this, and one that requires a great deal of time, energy, and negotiation, is that of payroll deductions. This suggests that more attention should be given to developing improved systems for encouraging donor response—systems that go beyond employee deduction plans, matching gift programs, or religious tithing.

3. Mail solicitations directed toward individuals who tend to make larger donations are more effective than other forms of fundraising techniques, aside from contribution requests made by an individual known to the donor or potential donor.

Giving within the community

The findings of the Independent Sector study have numerous implications for the development of an effective financial resource development plan for the local arts agency. First, they suggest that LAAs need to more effectively develop their sources of earned income and individual giving. Many local arts agencies (both public and private) have been overly dependent upon government dollars from all levels and private grants to support their organizations. Government support, particularly on the local level, continues to be an important source of funding. However, more attention needs to be paid to individual contributions (memberships, payroll deduction) and earned income. The inevitable bottom line is that a healthy mix of public and private, institutional, and individual support is essential.

Second, the local arts agency needs to capitalize on its communitywide focus as a force for overall cultural development of and in the community. Simply put, the LAA extends beyond the parochial territory of the discipline organizations, and it must sell itself accordingly.

Earned Income

In addition to income earned from presenting arts events and activities, LAAs enjoy revenue from publications and from professional and technical services. There is also the potential for more entrepreneurial kinds of activity. Not-for-profit organizations have been using earned income strategies for many years. These may range from bake sales to car washes to cookbooks to auctions. Many of these depend on a large, committed volunteer force of "salespeople."

Earned income is one of the most important areas for the local arts agency to cultivate. It allows the organization to look at its own resources—its programs and services, physical and human resources—and assess their potential for raising income for the organization. It is the area in which the local arts agency has the greatest flexibility to explore and raise funds that do not have restrictions and designated uses. One caveat that must be offered, however, is that the Internal Revenue Service is looking closely at such entrepreneurial efforts, and a more rigid policy may lie ahead for what is allowable for not-for-profit organizations.

Fee for service

Many local arts agencies have been able to offer their services, programs, or resources to local government or other agencies in exchange for payment. This is known as fee for service.

In negotiating a fee for service, work to insure that the local arts agency's expenses are adequately covered, plus a "surplus" which can be used for other organizational needs.

Sale or rental of resources

Earned income is often raised through resources that the local arts agency collects, operates, or develops. Examples include:

Space rental. A local arts agency is often a manager and/or owner of a building. Office, rehearsal, studio, performance, or exhibition space might be rented for "cash" or for in-kind services. Often a local arts agency will use an artist's skill as a painter, for example, to teach classes for children in exchange for rent.

Administrative services. The local arts agency often coordinates services to arts organizations. It should charge a fee for those services unless it is included in a membership fee.

Advertising. The local arts agency often produces a newsletter, calendar, directories, or programs in which advertising space might be sold.

Information or experience. In its role as central focus for arts development, the local arts agency is constantly gathering and analyzing information on trends in the community and in the arts. Often this information can be used by other organizations. For example, the Fulton County (GA) Arts Council gathered information from cities around the country about their strategic planning processes, activities, and operations. Their analysis of the information was compiled into a book *(50 Cities)* which is available for sale to other local arts agencies. A second example is the development of First Night arts festivities in Boston. Falling on New Year's Eve, it emphasizes the arts, family involvement, and nonalcoholic consumption. The concept of this festival sparked interest among LAAs across the country. As an offshoot of this, a two-day conference on how to put a First Night festival together was held, and the name "First Night" is now copyrighted and a fee must be paid to use it.

Other. Numerous other activities that local arts agencies use to earn income range from something as simple as charging a quarter for parking on-site at the annual festival to selling items such as T-shirts to having a booth at the community's annual fair or festival to sponsoring a festival itself.

Individual Giving

As the Independent Sector study underscores, tapping individuals for contributions is a critical element of fundraising for any not-for-profit organization. Specific methods for local arts agency efforts are board member contributions, memberships, united arts fund drives, and other payroll deduction approaches.

Board member contributions

At the heart of any organization's fundraising efforts is total financial commitment from its board of directors. The amount of contribution may vary from member to member dependent upon ability to give, but every member needs to contribute. This kind of commitment not only is the starting point for fundraising efforts but displays to any potential contributor, individual, or organization that the organization's board believes in the local arts agency and backs it up through personal financial contributions.

Memberships

The foundation of many private LAA fundraising activities is the membership drive, which is employed for a number of reasons. First, a membership drive is a physical manifestation of community support and ownership in the local arts agency. This evidence of support is crucial in soliciting funds from local government, corporate and foundation sectors, and agencies outside the community.

Second, it is an ongoing annual activity providing a certain level of predictability. Many local arts agencies have a certain time of year when the membership drive is kicked off. Often it is in conjunction with a major special event, like a festival.

Third, memberships are a good method for raising up-front cash and generating unrestricted operating funds. The membership drive is similar to the performing arts organization's subscription campaign; it gets the money in before services are actually rendered.

Most local arts agencies have categories of support which are on a sliding scale. Before setting dues, the cost of membership benefits and maintenance should be assessed. Dues need to be adjusted if costs rise. Start with a minimum rate and include amounts and benefits as one moves up the scale. Often discounts are offered to students and seniors. Some memberships are exclusively for the individual and family donor. Others include local business and community organizations. Still others

are exclusive to arts organizations and artists or businesses and corporations. Bylaws normally designate which categories of members are voting members.

The Quincy (IL) Society of Fine Arts offers a twist to the usual membership categories with a separate membership for children, called Kids Club. Special benefits include a ceramics class with a local potter or attendance at a dress rehearsal of the community theater production.

Membership benefits vary but commonly include a subscription to a newsletter and/or calendar of events, free or reduced admissions to events or workshops, and invitation to the annual dinner or other special gatherings of members.

Many of the early local arts agencies had a membership exclusively of arts organizations. (Membership implied services by the LAA for these organizations, as well as governance.) The board of directors and membership were synonymous. As the role of the LAA in these communities has shifted, concepts of governance, membership, and service have altered to provide greater flexibility. This is inevitable as the local arts agency moves from its programming and service role into that of community arts developer. Organizations in this shifting situation need to be sensitive to this intertwined set of functions and consider changes carefully.

Government Support

There are three levels of government support for the local arts agency to approach: local, state, and federal.

Local government support

Perhaps the most important source of government support for the local arts agency is local government. Although there is a long history of providing local support for artistic activity, it was not until recently that this source began to gain prominence, and it continues to increase.

Local government has been a contributor to the arts since 1723 when, in Williamsburg, Virginia, the first recorded American theater and dance school went bankrupt and city officials were persuaded to be "gentlemen subscribers for the play house" and donate the building for use as a town hall. From that first contribution in 1723 to today, local government has supported the arts through the creation of monuments, the establishment of municipal art collections, the construction of museums and civic centers, support of municipal orchestras and bands, artist residencies, direct appropriations to arts institutions, and, in the twentieth century, the establishment of public local arts agencies. In her book, *Local Government and the Arts,* Luisa Kreisberg concludes from the historical relations of local government and the arts that:

- Cities have given steadily increasing support to the arts, although the extent of this support has gone largely unrecognized;

- Prior to large-scale federal involvement which began in the thirties, municipal support was larger and more consistent than support from either the state or federal government;

- City support has taken a multitude of forms. However, traditionally that support has come in "unglamorous" ways (e.g., facilities maintenance);

- Grants of city money have involved pressure to "bring the arts to the people."

In recent years, local government, through direct cash allocations, has become an increasingly important source of funds for the local arts agency, both public and private. Spurred by the initiation

of the National Endowment for the Arts Locals Program in 1982, local arts agencies involved in that program significantly increased their direct support from local government.

There are basically four sources of revenue that local government commonly employs to support local arts agencies. They are: (1) general municipal revenue, (2) general county revenue, (3) designated or dedicated taxes such as hotel/motel taxes or cable franchise fees, and (4) special taxation districts. The relative value of each of these funds will vary from community to community, as different communities have different rules, regulations, and tax bases.

General municipal or county revenues. This type of support is a direct allocation from the government's annual budget to the local arts agency. For some this means a specific line item in the budget; for others it is included through the budget of a larger, umbrella agency, such as the parks and recreation department or the departments of public works or economic development. This allocation might come as a fee for service to private local arts agencies.

Designated or dedicated taxes. A designated or dedicated tax is one on goods or services which creates revenue for a specific purpose. Many cities appropriate a portion of the tax imposed on hotel/motel room rental to the support of local arts agencies and organizations. It is felt that the arts contribute to the vitality of the tourist trade, thus it is appropriate for the arts to receive a portion of that revenue. Some local arts agencies that utilize this method include ones in Santa Barbara, San Diego, San Francisco, Sacramento, Austin, Miami, Tucson, Atlanta, Chicago, Columbus (OH), Ft. Worth, St. Louis, and Houston. Of these, the LAAs in Ft. Worth, Columbus, Houston, Tucson, and St. Louis are private not-for-profit agencies.

Other examples of dedicated taxes being used to support the local arts agency are a real estate transfer tax (Aspen), a voluntary tax checkoff, the extension of percent for art requirements to private developments (San Francisco), amusement taxes, home video rental taxes or cable television fees (New Orleans), and the use of corporate construction linkage fees for the arts (Boston).

Special tax district revenues. Historically, special tax districts have been created for a variety of public needs, including parks, hospitals, schools, and sewage systems. Typically, legislation is enacted which creates or provides authority for local government to create districts and a system of governance or management with the power to tax, bond, or otherwise employ financial instruments in pursuit of a public capital need. Although such districts have existed for the arts for a number of years, interest in this method of raising revenues has recently increased. One significant use of municipal bonds through a taxing district has been for support of construction and renovation costs of arts facilities in many communities, including Dallas, Boston, and Chicago. Another example is a cultural facilities district encompassing six counties surrounding Denver, created by referendum in 1988. Funds generated through a sales tax of 1 percent will support the major institutions directly, as well as support developing and smaller agencies. The district is projected to produce a total of $13 million annually.

State government support

In all 50 states and six territories, there is a state arts agency that administers funds to support the development of the arts within its boundaries. These agencies can support the efforts of local arts agencies in a number of different ways. Most commonly, state arts agencies provide assistance through grant programs. These programs often include operational or project support on an annual basis. Occasionally, there are special programs that provide support for residency activity, grantmaking, technical assistance, or special projects. Every state is different.

As the state arts agency has experienced increased needs and demands for services from the field, static staffing levels, and increased grant dollars and management responsibilities, it has looked to the local arts agency for assistance in extending services and addressing current and future needs. Often called partnership programs, these programs address the need to decentralize distribution of funds,

develop local support, and expand the availability of technical assistance. Through these partnership programs, the local arts agency is often able to acquire additional funding for programs already underway—such as granting programs or technical assistance—or receive funding to initiate services in an area of need, such as a support program for individual artists or a planning grant to begin a community cultural plan.

In addition to state arts agency support, there are often other state agencies that might support a specific activity of the local arts agency. For example, in Illinois, the Department of Commerce and Community Affairs (the state agency that includes tourism) has funded marketing materials for festivals sponsored by local arts agencies in many parts of the state. The Illinois State Board of Education has supported projects of local arts agencies and their local boards of education to develop arts curricula for their school districts.

Federal government support

The prime vehicle for federal government support in the arts is the National Endowment for the Arts. Within the Arts Endowment, the Locals Program provides primary support for local arts agencies. There are, however, other programs, such as Challenge, Visual Arts, Inter-Arts, or Folk Arts, through which LAAs have requested support for specific types of activities.

Established in 1982, the purpose of the Locals Program is to enhance the quality and availability of the arts by fostering expansion of public support at the local level and by improving the process for allocation of local arts resources. The Locals Program seeks to further this concept through a program of grants which will sustain and increase local support for the arts and improve local arts agency planning and program processes, thus encouraging artistic development and growth throughout the nation. Current activities of the Locals Program are described below. Interested agencies should contact the Locals Program directly to obtain up-to-date funding information.

The Locals Program consists of the Local Government Incentive Category and the Local Arts Agency Development Category. The Local Government Incentive Category encourages local government initiatives and proposals which improve and expand the planning, allocation, and development of resources for the arts within their communities. Proposals may be submitted by a local arts agency or by a state arts agency in partnership with several local agencies in its state.

The Local Arts Agency Development Category encourages the improvement of professional, planning, and staffing capabilities of local arts agencies. Two types of grants are available. Leadership Education and Services Grants support the development of national and regional services, educational and training programs, publications, research, and special projects which will lead to improved and expanded professional development opportunities for the local arts agency field. Eligible to apply are national service organizations, state assemblies of local arts agencies, regional arts organizations, and colleges and universities. Planning and Professional Staff Grants may be used by local and state arts agencies to increase and improve agency planning and administrative capabilities or for new permanent professional staff to increase the capabilities of local and state arts agencies in the areas of planning, research, and technical assistance.

In addition, local arts agencies have accessed federal funds through their city, county, or state governments through agencies such as Housing and Urban Development, Labor, and Education, with projects addressing community needs using the arts as a vehicle. It must be said, however, that given the federal budget retrenchments of the 1980s, these funds have been greatly reduced.

Similar to United Way, the federal government conducts an annual fund drive to help its employees give to charitable causes. In some states and communities, those governments have locally focused programs, as well. Officials in charge of payroll deductions at various levels of government will advise as to whether a local arts agency is qualified to receive support.

Corporate Support

Local arts agencies have received corporate support (i.e., from corporations, businesses, banks, insurance companies, etc.) in a number of different ways. The primary ways have been through united arts fund drives, sponsorship or underwriting, donations or straight contributions, matching gifts, and in-kind contributions.

Myths of corporate giving

Which of the following myths of corporate giving are, in fact, accurate?

- Corporations are required to make contributions;
- Corporations have specific guidelines and policies for making contributions;
- Corporations are all the same;
- Corporations make rational decisions in giving based on merit;
- Corporations understand what local arts agencies do;
- Corporations are experienced, thoughtful, and innovative in giving.

The answer is that none is accurate and that all are myths. Corporations are in the business of making money and will do whatever helps bring profits to their shareholders. Corporations give money if they can receive any or all of the following benefits:

- Better image for the corporation;
- Direct employee benefits;
- An enhanced quality of life for communities in which employees reside;
- Access to an important market segment; or
- Wider promotion of the corporation's interests.

A primary resource for the identification of corporations that have a history of contributing to the arts is the *Guide to Corporate Giving in the Arts IV* (New York: American Council for the Arts, 1987). This guide lists over 500 corporations which have contributed to arts, cultural, and educational organizations through cash and noncash gifts and through sponsorships. The best resources for compiling a list of local corporate resources is the phone book or the membership list of the chamber of commerce.

How corporations support LAAs

Cash contributions. The local arts agency may wish to solicit a cash contribution from a corporation. Offices to approach might be a vice president in charge of public affairs, the public relations or community relations office, personnel, or, in some instances, a separate corporate foundation if one has been established.

In-kind contributions. Many companies donate actual goods or services to the local arts agency. This might include anything from office furniture and computers to airline tickets to accounting services. Sometimes the donation will be an item that the local arts agency needs for itself. In other cases, the item might be raffled, sold, or offered as a member benefit.

Sponsorship. This is a growing area of support from businesses. Normally, sponsorship funds come through the marketing department, so support must be project based and in line with corporate interests. For example, the Arts Commission of Greater Toledo receives corporate underwriting for Toledofest: A Celebration of the Arts, the largest performing and visual arts festival in Ohio, from the Kroger Company, a food store chain, and Anheuser-Busch. Contel of Indiana, a regional telephone company, and Kimball International Inc., a *Fortune* 500 office furniture and piano manufacturer, provided sponsorship for the Jasper (IN) Community Arts Commission's Affiliate Artist residency. Both companies viewed this partnership with the local arts agency in this town of 10,000 to be compatible with their corporate image and as being responsive to community needs. Occasionally, with sponsorship, the corporation will want to feature its name on publicity for the event or project. The LAA will need to weigh whether such billing is in its own best interests.

Matching gift programs. Often a company will set up a program through which employee contributions to certain types of charities are matched by the company. Sometimes this is restricted to colleges and universities. Others include all not-for-profits. When individuals donate to the agency through a membership drive effort or otherwise, give them a list of what companies in the area have matching gift programs, in case theirs is one of them. Encourage them to contact their personnel office to further increase their gift through matching funds.

United arts fund. Often corporations are willing to give to the united arts fund because they see it as an easy method for fulfilling their philanthropic and community duty without having to set up internal mechanisms to handle individual requests from arts organizations. This requires the LAA to work in consort with the corporate community to create a united arts fund. It is one way that local arts organizations can count on annual support from the local corporate community. The Arts Council, Inc. (Winston-Salem, NC), the Arts Council of Grand Rapids (MI), the Greater Louisville Fund for the Arts, the Council for the Arts in Westchester (White Plains, NY), and the Arts and Science Council of Charlotte/Mecklenburg County (NC) are local arts agencies which operate a united arts fund.

Foundation Support

A final area of potential support for the local arts agency is the foundation. A foundation is a not-for-profit organization established to maintain and aid social, educational, charitable, or religious activities serving the common welfare, primarily through the making of grants. The foundation's funding comes from bequests from an individual, a family, or group of individuals. Funds, called the corpus or endowment, are invested, and the foundation must make grants equal to a minimum 5 percent of the corpus or total earned income less administrative expenses, whichever is greater.

Approximately 28,000 foundations exist; however, the vast majority of them are not staffed and distribute a minimal amount of funding annually. Most funding is given away through a peer process or to charities of particular interest to the foundation's governing board. About a thousand existing foundations have significant giving programs.

There are four kinds of foundations:

Independent or private foundations. Funding is usually from a single bequest or family and are either general or special purpose. Family foundations usually fall under this category. For example, in Centralia, Illinois, a town of 10,000, the Centralia Foundation was established for the purpose of building a cultural facility and supporting area cultural activities.

Private operating foundation. This type of foundation not only gives funds away but often sponsors programming of its own. For example, the foundation might run a halfway house but also give money to agencies that work on drug rehabilitation.

Corporate foundation. Funding for this type of foundation comes from a profit-making business. Some corporations have not only a foundation but a corporate giving office within the corporate structure, as well. The foundation must be a separate entity from the corporation. Decision makers in the corporate foundation are usually officers of the corporation.

Community foundation. Many community foundations give grants to a specific geographic area. Funding for this type of foundation is usually derived from many donors, and new funds are constantly being solicited to increase its endowment. Normally it is governed by representatives from the geographic area it is designated to serve.

Foundations may have designations such as foundation, trust, fund, or endowment, but none of these titles indicates what kind of foundation it is, and they are used interchangeably.

There is much written information on foundations. One reason for this is that foundations must file annual reports with the Internal Revenue Service, and these reports are public records. The Foundation Center in New York regularly collects, analyzes, and publishes information on the major foundations (top 1,000) which is readily accessible.

The Grant Seeking Process

The process of seeking grants is often an intimidating process. The Mellon Bank's booklet, *Discovering Total Resources*, provides the following tips for success in seeking grants. It suggests that it is important to learn as much as possible about grants and grantmakers, for they vary almost as much as grant seekers do:

1. *Research potential grantmakers thoroughly. Use the library, chamber of commerce, local business and organization directories, yellow pages, and government development and program offices. Put your ingenuity to work.*

2. *Regularly review grant publications and periodicals. The* Foundation Directory *lists foundations according to preferred grant categories (capital, general operating, research) and special interests (art, education, health). The* Foundation Index Bimonthly *provides updates on current giving. The Federal Register and other government publications announce available grants and application requirements. These should be in the public library.*

3. *Request funding guidelines and an annual report. Review interests and requirements. Note special restrictions and application deadlines and procedures. List the best prospects.*

4. *Make an informal inquiry, by letter or phone, to the top prospects. Briefly describe your organization and need. Offer to send a formal funding proposal. Schedule a preliminary meeting to discuss proposal basics.*

5. *Be realistic about the amount requested. It enhances credibility and the chance for success.*

6. *Be aware that some grantmakers expect to be consulted in the early stages of a planning project. This is particularly true of major project sponsors.*

7. *Keep trying. If success is not reached at first, go to the next grantmaker on the list. Some projects require multiple grants—thus simultaneous submissions to several grantmakers. Most funders appreciate knowing about all outstanding proposals.*

8. *Don't limit the search to local funding sources. If the proposal is unique or of national significance, approach major, national grantmakers.*

9. Send proposals only to grantmakers expressing an interest in the project. Grant applications greatly exceed available funds and staff review capability. Repeat submissions of inappropriate requests may cause reviewers to pass over the proposal for others they know to be on target.

10. Consider sharing a grant with another nonprofit. Grantmakers have long joined together to fund community projects. Creative nonprofits are gaining their support by doing the same.

11. Get to know the people who make the decisions and let them get to know the organization.

12. Good research, followed by a good proposal, will gain consideration. A great proposal may get the grant. There are numerous books explaining how to write a grant proposal. Read several. Use them for reference, along with grantmaker guidelines, as you prepare your request.

The Mellon guide continues:

Submission of the proposal is not the end of your involvement. There are several ways to remain active in the grantmaking process and enhance your chances for this and future grants. Sustain contact with a funding source through personal contact or phone calls to provide any additional last minute information and to check the proposal's progress.

Upon acceptance, remember to say thank you. Also, send regular progress reports on the project and other major activities. Keep grantmakers informed of continuing success.

Acknowledge rejections with a thank you (for their consideration) and, for future efforts, get to know the reasons your proposal was not accepted.

In developing financial resources, keep the following in mind:

Know your organization—who you are, what you do, why you're needed, and what you need.

Know potential resources—who they are, why they give, and what they expect in return.

Be creative and organized—neither quality alone is sufficient, but great ideas supported by thorough planning rarely fail.

Learn to share—ideas, techniques, solutions to mutual problems.

Institutions, companies, or other organizations don't give money; people in them do. Don't neglect personal touches. Most importantly, remember that money isn't everything. For long-term success, you must integrate financial with other community resources—people, goods, and services—into a program that makes the most of your community's strengths.

Resources

American Council for the Arts. *Corporate Giving in the Arts IV.* New York, NY: American Council for the Arts, 1987.

   Lists basic information on over 700 corporations that give to the arts.

Arts Extension Service. *Fundamentals of Local Arts Agency Management.* Amherst, MA: AES, 1988.

   Notes which accompany AES workshops on basic arts management for local arts agencies.

Brownrigg, W. Grant. *Effective Corporate Fundraising*. New York, NY: American Council for the Arts, 1982.

    A practical and systematic approach to soliciting contributions from business firms.

Children's Museum of Denver, Inc. "Nonprofit Piggy Goes to Market." Denver, CO: Children's Museum of Denver, 1984.

    Practical guide to developing earned income ventures based on the experience of the Children's Museum of Denver.

Crimmins, James C. and Keil, Mary. *Enterprise in the Nonprofit Sector*. Washington, D.C.: Partners for Livable Places/Rockefeller Brothers Fund, 1983.

    Surveys nonprofit sector business enterprises and offers discussion on the issues an organization must address in this area.

Flanagan, Joan. *The Grass Roots Fundraising Book*. Chicago, IL: Swallow Press Inc., 1977.

    How-to's and ideas for ways to raise funds in the community.

Jeffri, Joan. *Arts Money: Raising It, Saving It, and Earning It*. New York, NY: Neal-Schuman Publishers, Inc., 1983.

    Money options for small and midsize arts organizations.

Kiritz, Norton J. "Program Planning and Proposal Writing." Los Angeles, CA: The Grantsmanship Center, 1980.

    One of the best short pamphlets on how to write a grant proposal.

Landy, Laura. *Something Ventured, Something Gained: A Business Development Guide for Nonprofit Organizations*. New York, NY: American Council for the Arts, 1989.

    Introduction to undertaking a business venture, the potential risks and repercussions, and the philosophical and practical issues involved.

Mellon Bank Corporation. "Discovering Total Resources: A Guide for Nonprofits." Pittsburgh, PA: Mellon Bank Corporation, 1985.

    A concise guide to examining financial and in-kind resources that are available in the community.

Moskin, William P. "Beyond the Bake Sale: A Fund Raising Handbook for Public Agencies." Sacramento, CA: City of Sacramento, 1988.

    A pamphlet focusing on how public agencies can raise funds.

Reiss, Alvin H. *Cash In! Funding and Promoting the Arts*. New York, NY: Theater Communications Group, Inc. 1986.

    A compendium of imaginative new concepts, tested ideas, and case histories of programs and promotions that make money and win audiences.

Turk, Frederick J. and Gallo, Robert P. *Financial Management Strategies for Arts Organizations*. New York, NY: American Council for the Arts, 1984.

    Practical applications to budgeting, controlling, and evaluating use of financial resources.

8

GRANTMAKING

LAAs as Grantmakers

One of the fastest growing areas of LAA activity is grantmaking. Within the local arts community, this activity is unique to the local arts agency.

The local arts agency's role as grantmaker comes partly out of its evolution as part of the multi-tiered public support system emanating from the federal level. Since 1965, the National Endowment for the Arts has provided federal support to state arts agencies, arts organizations, and artists throughout the country. As part of its mandate, 20 percent of its total funds were required to be distributed to the 56 states and territories in a manner determined by the Arts Endowment. This influx of funds to the states was instrumental in the creation of arts agencies in all states and territories over the next 20 years. State governments in turn, looked to their local communities to assist in the distribution of funds, creating the three-tiered system of public arts support.

In other cases, local communities demanded centralized mechanisms through which funds to support local arts activities could be collected and disseminated. Similar in concept to the United Way, the united arts fund (UAF) developed to fulfill these capacities. A number of UAFs that began strictly as funding support agencies, broadened their missions to include activities concerned with long-term cultural development. A number of local arts agencies that began by providing other types of programming have now taken on the functions of UAFs.

Whatever the history, grantmaking has become one of the most effective methods of responding to local needs that can be self-determined and can encourage organizations to upgrade quality.

An implication of taking on this grantmaking role is the shift in function of the local arts agency from service provider to that of funder. A new tension is built into the local arts agency's relationship with the arts community that did not exist before, and the LAA walks a fine line in handling both roles. In communities where improvement in quality has been made by arts discipline organizations, often there is not enough money to pay for it. Demands on money are great, and hard decisions must be made about what is supported and what is not. Moreover, taking on the grantmaking role can catapult the local arts agency into a position of high visibility, where demands on other programs and services are stretched because the community is made more aware of their availability.

The overall benefits of a grantmaking program to the local arts agency have been shown to include: increased or instantaneous visibility; identification of previously unknown local arts groups, activities, and artists; involvement of community sectors previously underutilized; and experience in

grant writing and processes that can be used in preparation of future applications on the state or national level.

Designing a Grantmaking Program

The local arts agency needs to consider a number of basic questions in developing a grantmaking program. First, it needs to determine the program's primary focus and purpose. It has been found that those programs designed around a specific focus are most successful. A local arts agency should not be reluctant to restrict the focus of a particular program, as many local arts agencies conduct a number of programs that address different concerns and audiences.

Basic questions to address in designing a program are:

- What need(s) will this program address? Is it a priority need?

- Who should be eligible for funding—arts organizations, individuals, social service organizations, schools?

- Should organizations that are already supported through public money, such as universities, schools, or park districts, be eligible?

- What types of expenses should be supported—general operating costs, project costs, artists fees?

- Should all disciplines be supported or just a few?

- On what basis will grant amounts be determined—a set amount, sliding scale, formula, total or partial requests?

- What impact on the grantee should be expected as a result of support?

- Must grants be matched with cash or in-kind contributions provided by the applicant organization?

Factors that will influence these questions include:

- The amount of money that the local arts agency has available to distribute;

- The source of funds (public and/or private) and any restrictions on those funds;

- The availability of funding through other institutional funders in the community;

- The administrative resources of the local arts agency. (Grantmaking is an administrative-intensive activity);

- The legal structure of the local arts agency. Bylaws, governmental ordinances, and regulations may dictate limitations and influence the design and mechanics of a grantmaking program.

Types of grantmaking programs

There are generally four types of grantmaking programs that local arts agencies employ:

"Carrot" programs. These are grant programs through which the local arts agency provides a financial incentive to potential applicants to develop or augment activities addressing a specific critical need or issue. Examples of these programs are: Challenge programs—applicant organizations are

"challenged" to match a grant award two, three, or four to one as a method to lever funds from new sources. In other cases the acceptable match is restricted to a specific type of funding, such as private sources or earned income. In other cases, the use of the funding is restricted to specific areas such as endowments or capital or facility development. Minority incentive programs—applicants are encouraged to develop programming that is targeted specifically for multicultural audiences or artists. Targeted constituents programs—applicants are encouraged to develop programming impacting constituencies that are traditionally unserved or underserved, such as the disabled, youth, and seniors. Technical assistance—applicants are able to apply for funds to support attendance at workshops or the engagement of a consultant to assist the organization with a particular artistic or management issue.

"Reward" programs. These are programs through which a financial reward for quality artwork or performance is supported. Examples are: Artists fellowships—usually nonmatching cash awards to individual artists for outstanding creative activity (often the award is unrestricted in purpose and may be based on review of a current or past body of work). Purchase of service awards—the local arts agency purchases artwork or services from artists or arts organizations.

"Ongoing support" programs. Through these programs, organizations receive continuing support for regular activities. One form of this is general operating support whereby applicants can apply for support of general activities of their organizations which might be in the areas of programming and/or administration. Support might be given on an annual or multiyear basis. Many UAFs provide assistance of this type. For local arts organizations this is the most difficult type of funding to raise.

"Project support." As the name implies, project support makes funds available for specific projects. Examples of this are: funds to individual artists to complete a project, such as preparations for an exhibit; funds to an arts organization for a self-determined special project, such as offering a series of workshops in financial management for artists or commissioning a new work.

Mechanics of a Grantmaking Program

Implementing a grantmaking program is one of the most administratively intense activities that a local arts agency can undertake. Establishing processes that are clearly stated, responsive to the needs of the community, display accountability and responsibility to funders (particularly public supporters), and the community, and are devoid of conflicts of interest, is critical. Key steps in the process of grantmaking are explored below.

Developing eligibility and review criteria

It is the nature of grantmaking that more requests are received for funding than there is funding available. To assist the LAA in the process of determining allocations, it is essential to set basic eligibility requirements and to review criteria to guide in decision making. Every grant program that a local arts agency develops needs to have appropriate requirements and criteria to achieve the primary purpose of the program. These will also dictate the type of information the local arts agency requires from the applicant in the application process.

Eligibility requirements are normally objective factors. Among those commonly employed are:

- Number of years an organization has been incorporated;

- Number of years that an organization has been in operation or conducted programming;

- The applicant's geographic location, often determined by the business address or, in the case of individuals, residency;

- Type of activity or arts discipline;

- Budget level.

Dependent upon the purpose of the program, more subjective factors commonly employed include:

- Level of artistic quality/excellence;

- Level of management capability;

- Level of financial need;

- Community impact of programming;

- Soundness of budget;

- Use of local artists;

- Quality of leadership, both staff and board;

- Potential impact of support on the organization.

It is helpful for eligibility requirements and review criteria to be clearly stated so that applicants have a sure understanding of what is expected.

Written application materials

At minimum, the local arts agency needs to develop three types of written materials to use in the grantmaking process. They are the written guidelines and application process or form, a grant contract, and an evaluation form.

The written guidelines may include information about the purpose of the grantmaking program. It may contain the eligibility requirements, review criteria, review process (including the deadline date, if there is one), the application form/questions, and any other application rules. An application form is the form upon which the request is submitted, often consisting of a series of questions with areas to fill in the blanks. A form does not have to be used; submission of a letter addressing specified areas can be substituted. Written material needs to be prepared with a profile of potential applicants in mind. For example, if organizations are targeted that have never applied for a grant before, the tone of the material and the way that the application is presented might be simple and encouraging.

Once decisions on grants are made, a formal grant contract spelling out the specific terms of the grant award might be sent to grantees to review, sign, and return. Terms to be included are: the amount of the grant, the purpose for which the funds are being given, the time period during which the money can be used, reporting requirements, and other restrictions. A requirement that acknowledgment of the grant from the local arts agency and any other appropriate supporters should be listed in programs and publicity might be stipulated.

An evaluation form might be developed for reporting on the grant by the grantee. This insures that the applicant has used the funds for the purposes for which application was made and that the funds awarded were used in an accountable manner.

Other written material that local arts agencies have used include rating sheets for grant reviewers to help guide them in determining the viability of a particular proposal.

Review process

The local arts agency should consider developing a specific process for the review of applications. Factors to examine in this process follow.

Who will judge the applications? Most often employed in the review of applications is what is known as peer panel review. A peer panel consists of individuals from the field who are well-versed in a particular art form, aware of community concerns, or representative of a specific constituency. For example, if a grant program was designed specifically to assist dance companies, the peer panel might be made up of dance company managers, choreographers, artistic directors, dance critics, presenters of dance companies, or dancers. If a grant program was designed to encourage the development of arts education in the schools, the peer panel might consist of artists, arts organization representatives, school board representatives, teachers, parents, principals, arts education service organization representatives, or university educators.

How will the applications be judged? Often the local arts agency convenes a meeting of the peer panel. Prior to that meeting, copies of the applications to be considered are sent to the peer panelists for review. In preparation for the meeting, the panelists might be asked to review a specific number of applications in depth which they will present for consideration at the meeting.

The process of review used at the meeting itself varies. Methods commonly employed include:

- Having staff introduce each application to begin discussion;

- Conducting an initial elimination round during which the panelists first determine which applications warrant discussion, eliminating those which clearly should not be funded;

- Asking panelists to rank applications from highest to lowest and beginning discussion with those that have the highest rating;

- Asking each panelist to review a specific number of applications in depth and then presenting them as a starting point for discussion at the meeting.

The meeting might have a chairperson who is a member of the local arts agency's board or one of the panelists. Sometimes it is advantageous to have a board member as chair, for s/he will gain a better understanding of the needs of constituents and how the program is run, knowledge that can be carried to the board meetings.

Applications need to be judged against the established review criteria. The chair needs to insure that panelists focus on those criteria and do not introduce their own agendas. In putting together a peer panel, there is a likelihood that an applicant organization might have someone associated with it on the panel. It is very important for the local arts agency to develop strict codes of ethics for conflict of interest. The hint of favoritism on the part of a panelist can jeopardize the legitimacy of the grantmaking process. In many states, there are open meeting acts requiring that grant panel review meetings be open to the public. As part of the review process, local arts agencies may have staff, board, or panelists attend an applicant's event or talk with its staff and board in order to gain a better sense of an applicant's artistic quality or management capability. This process can be people-intensive and involve substantial coordination. A site visit may also be used as an evaluation technique before a grant award is made to clarify the request or after a grant award is made to monitor the use of funding.

How will the board and staff be involved? The level of involvement of both board and staff needs to be predetermined and clearly communicated to board members, staff, panelists, and applicants.

Normally, the board has ultimate responsibility for the approval of all awards made in the grantmaking process. It needs to review funding recommendations made by staff or peer panels in giving its approval. Legally, the board is responsible for the expenditure of funds to and by the grantees and needs to be aware of financial distributions. For some public local arts agencies, the ultimate approval of grants is, by ordinance, within the purview of the city council or board of supervisors.

Staff, in the review process, can take a number of different roles. Staff members often assist applicants in the application process, check applications for eligibility, review applications, and call applicants with questions that panelists might have. Staff sometimes is called on to offer assessments of artistic or management quality.

What will the review process timetable be? A timetable for program implementation needs to be established before the program is begun. Critical dates to establish for the process might be for the receipt of submissions, distribution of applications to panelists, panel meetings, board approval of applications, notification of awards, funds to be expended, completion of all projects, and evaluations due. It is important to allow adequate turnaround time for each step in this process. These durations will be determined by the scope of the program. For example, if many applications are expected, or if the application is long, the amount of time for getting the application to the panelists and for reviewing applications might need to be longer than a program expecting only a few applications. If review is expected to be difficult, the panel meeting might have to be extended to two days, not one. An extra cushion of time at each step of the process is desirable.

Evaluation and documentation

Grantmaking does not end when the grant is awarded. The local arts agency needs to build in an evaluation process to insure that funds are used for the purposes stated and used well. A system of evaluation may be established that includes written report(s) from the grantee and actual on-site observation of the activities for which funds were granted. Often the evaluation from one grant period will have an impact on the awarding of a grant in a succeeding year. All grantees need to be encouraged to document their activities.

9

PROVIDING ACCESS TO THE ARTS

A primary goal of the local arts agency is to make arts activities available and accessible to every sector of the community. This is a tall order and means getting to know what those sectors are (youth, the elderly, the disabled, ethnic or minority populations, rural residents), who comprise them, and what their interests may be. Making the arts accessible means gauging what is missing from and important to the cultural picture of your community and appropriately filling the gaps. LAAs need to understand what factors may prohibit a particular sector from partaking in and contributing to the arts. Are they cost, geographic or physical accessibility, lack of information, social or political conditions?

With an understanding of the composition of the community in mind, the local arts agency can plan the combination of activities that best achieves the goal of arts access. This may happen through the agency's own programs, through its function of coordinating other arts organizations in the community, and/or by helping nonarts entities, such as the local schools, to meet their cultural development needs.

The local arts agency formulates a programming philosophy which is both responsive, that is, fitted to its own community's characteristics and expressed interests; and proactive—exercising leadership and vision by introducing arts which may be unfamiliar and challenging. The specific programs presented at any given time would draw from the spectrum of possibilities:

- Participatory programs where people become actively involved in making or presenting their own arts, such as art classes, competitions, community theaters, chorales; and consumer opportunities where community people attend performances, exhibitions, etc.;

- Programs of local origin involving local artists and programs which introduce artists and art from outside the community;

- Professional artists, novices, or amateurs in the arts;

- Use of conventional locations where art would be expected such as museums, arts centers, performance halls; and alternative settings such as parks, libraries, housing developments, senior centers, parking lots, warehouses, or fairgrounds.

This section reviews the range of program types in which local arts agencies may engage to increase access to the arts for people in the community.

Participatory Activities

Participatory programs provide individuals an opportunity to be involved in the creation of art. These may include:

Discipline-based classes or workshops. Instructional classes in different art forms, such as drawing, ballet, or music for different levels of skill from beginning to advanced.

Competitions. Visual, literary, media or performing arts contests in which art is judged and awards or distinctions are given. A program called On Your Own Time is a popular type of competition that local arts agencies sponsor. Working with local businesses and corporations, the LAA produces a juried competition of art work done by employees of cooperating companies. Often, in each participating company there is an exhibit of art work done by its employees, as well as exhibits of company winners in public sites throughout the community. The local arts agency provides publicity, judges, and prizes for the competition. Companies have in-house coordinators to manage the efforts of that company.

Community theater productions. Sponsorship of the local community's annual or semiannual theatrical events, in which members of the community participate in all aspects of theater production. Many local arts agencies in small or rural communities originated in community theater and expanded activity from that foundation.

Exhibitions. Local arts agencies display exhibits of local community work or of local professional artists.

Audience as Consumer

The LAA may function as sponsor or presenter of arts programming within the community. Presenting performances, film series, or exhibitions, commissioning art installations, and coordinating artists in residence can be exciting ways for a local arts agency to maximize its resources and bring to its community quality performers unavailable locally, and variety in styles and disciplines, while building an increased audience for the arts. Often local arts agencies will present activities that augment the efforts of other arts organizations or community groups and fill an expressed need.

Festivals

In recent years, festivals have become one of the most popular programming activities of LAAs. This is due in part to the nature of a festival—that of being a communitywide celebration embracing many of the various arts. It is one of the most flexible of all programming options, as a festival can be defined as narrowly or broadly, as inclusively or exclusively, as desired. The following article by Pam Korza provides an overview of key elements of festival design.

Designing an Arts Festival

Pam Korza, special projects coordinator
Arts Extension Service

(This excerpt is from *The Arts Festival Work Kit*, written by Pam Korza in association with the Arts Extension Service. It is reprinted here by permission.)

Why Do an Arts Festival?

Clearwater's Great Hudson River Revival in upstate New York is a two-day music festival dedicated to raising the public's consciousness about environmental issues surrounding the Hudson River. Much of the festival's music and crafts focus on restoring and preserving the beauty of the river.

The Evanston Ethnic Arts Festival celebrates the differences and similarities of this Illinois town's minority and ethnic populations. The festival is one of several ways the community is working toward including these populations in all local arts programs and "removing the barriers erected from ignorance and fear."

The River Place Festival: A Celebration of the Arts, in Greenville, South Carolina, a few years ago reoriented its exclusive focus on local arts and the Greenville community to include nationally known artists in order to build its potential as a major tourist attraction.

The Annual Craftsmen's Fair, the oldest crafts fair in the country, produced by the League of New Hampshire Craftsmen, has successfully provided a marketing opportunity to craftspeople in the state for over fifty years by offering quality craft and special program components designed to develop a buying public.

Discouraged by bluegrass festivals that were more concerned with artists and promoters than with audiences, the Cornett family in Lexington, Kentucky, started the Festival of Bluegrass, dedicated to family entertainment. Whereas notable performers comprise the daytime program, a most anticipated part of the festival takes place after dark when audience members themselves perform in parking lots and in campgrounds for each other. The event has become a popular spot for family reunions and annual celebrations.

The first step in creating an arts festival is to examine your reasons for doing it. Successful festivals operate from a clear purpose or mission. The above examples show the variety of aims that may guide a festival in its programming and promotion and its connection to a local community or a more extended audience.

Arts festival missions may include:

- *To celebrate the arts;*
- *To entertain and have fun;*
- *To raise money;*
- *To provide a professional opportunity for artists;*
- *To create a forum for artistic experimentation;*
- *To foster pride and involvement in the community;*
- *To develop audiences for the arts;*
- *To communicate a political or social message;*
- *To stimulate the local economy.*

A few of these missions are discussed here.

Artistic

Arts festivals are often vehicles to support and promote the arts and create an environment in which the arts can thrive.

Festivals can provide direct marketing and exposure opportunities for professional artists: sales venues for visual artists and craftspeople; showcases for performers who may be booked by other arts presenters; literature readings and book sales; or commissions of new works which enable artists to experiment in new directions and public contexts, as with temporary visual art installations or the composition of new musical works for festival premieres. Festivals may serve as forums where artists can exchange ideas among themselves.

Festivals, particularly multi-arts festivals, are effective ways to introduce audiences to unfamiliar art forms as well as to unfamiliar arts organizations in the community. An audience member may be attracted to a festival by one thing but often learns about some other aspect of the arts while there. Such a sampler approach to the arts in the nonthreatening setting of a festival celebration can effectively stimulate new audiences for particular art forms and local artistic offerings and fulfill the goal of fostering an environment in which community members gain an awareness of and respect for, as well as greater participation in, the arts.

Community Building

Many festivals, as celebrations of local talent and culture, help to instill pride in the community and may even serve to clarify the community's cultural identity by bringing together the arts of various religions and ethnicities, professional and avocational artists and performing arts groups, school children, and others.

In the early 1970s, for example, Tucson, Arizona, experienced a large influx of immigrants from many countries. Few of the immigrant groups were aware of the natural and cultural environment of this southwestern city, nor were local people familiar with the customs of their new neighbors. In 1974, a three-day festival of traditional music and food called Tucson Meet Yourself was created to celebrate the cultural pluralism of the city and to foster a sense of community for new and old Tucsonians alike. The event, still going strong, continues to clarify the rich cultural identity of Tucson.

Audience Development

Some festivals offer formal educational activities. These might be participatory workshops in which audience members engage in the artistic process or demonstrations by artists which inform viewers about the creative process. Workshops are particularly common educational components in folk arts festivals. And, as with the Clearwater Revival, arts festivals can also be effective means to inform audiences about political, social, or other causes.

Fundraising

Arts festivals have proven to be effective fundraising events for a variety of causes. The Broadmoor Art and Craft Festival in Baton Rouge, Louisiana, raises funds for school arts activities and local nonprofit groups. On a larger scale, the Festival of the Arts in Oklahoma City, produced by the Arts Council of Oklahoma City, raises operating revenues for the Arts Council through the festival while satisfying artistic and educational goals, as well.

Economic

Besides possible economic benefits to participating artists, festivals have had proven local economic impact which is often viewed, particularly by governmental and business sectors, as a primary reason for lending support to an event. Direct economic impact derives, in part, from local expenditures by the sponsoring agency to produce the festival. These may range from space rentals to purchase of supplies to use of printers, etc. But, the impact is felt most as a result of tourism. The Houston International Festival, a nine-day festival with over 400 events, estimated that $9 million was pumped into the local economy in 1985. Such a statistic has been

an important one to founding cosponsors: the City of Houston, Houston Chamber of Commerce, Greater Houston Convention and Visitors Council, and the Cultural Arts Council of Houston.

Who Does the Festival Benefit?

Your mission not only answers why present a festival but who is intended to benefit from it. Consideration of the needs and interests of audience, participants, and the presenting organization is important in defining the mission and goals of the festival. As with the Kentucky Festival of Bluegrass, the audience's interests were considered foremost. First, the family audience was defined; the program concept followed. With the League of New Hampshire Craftsmen Fair, participating artists' needs are the priority. To achieve successful sales for craftspeople, organizers asked, "Who are our targeted buying audiences, and how can we cultivate other buyer groups?" The River Place Festival addressed larger community development needs through the event. Economic interests demanded significant attendance from outside the local area and, consequently, a program and promotion plan that would entice tourists to travel to Greenville.

In all cases, whether you know from the start who the desired audience will be and you define the goals of the festival around that, or the goals of the event lead you to pursue certain audiences, the relationship between the two must be a strong one in order to successfully plan, promote, and present the event.

Defining Mission: Community Assessment

Assessing your community's needs, interests, and artistic resources can help you define your festival's mission. The process of finding out just what the community would like in an arts festival may be a simple or complex one, depending on the size of your community, its geographic reach for audience and participants, the existence of a central arts organization with strong links to the arts community, and what is already known. In a rural community, church gatherings, a town meeting, or a Saturday morning at the post office may be the most effective way to talk with people about ideas for a festival

An urban festival may require you to meet with the leadership of the community, including key city departments, arts organizations and artist representatives, the business community, educators, and others whose involvement or sanction are of concern.

In an urban setting, gauging the public's interests is a challenge given the probable cultural, economic, and educational diversity of the population. Assessment may be accomplished through discussions with ethnic associations, neighborhood organizations, and service and civic groups. Public surveys have been done effectively with the cooperation of the city newspaper which prints a questionnaire and which readers return. Surveys may also be distributed at a cross section of local events. Mini-questionnaires might be disseminated at locations such as drugstores, doctors' offices, or movie theaters where people may quickly fill out a postcard while waiting.

Who is the community? A community is not one homogeneous mass of people. Therefore, assessing community interests means identifying and exploring subsets of the citizenry and special interest groups.

What is the make-up of your local arts community? Connect with public and private arts organizations, artist organizations, individual artists, the arts departments of local colleges and universities, public and private schools, military bases, etc. Even major festivals with national or international audiences and artists have learned that such events cannot be imposed on their locales at the risk of insulting and alienating the local arts community. Appropriate ties must be developed with the artists and arts organizations that live and work there and with the interests of local audiences.

What is the median age in your community? If the community has a large percentage of young families, consider youth or family events. On the other hand, a large retirement community will influence programming in another way and perhaps point to logistical considerations,

such as special transportation.

What is the racial and ethnic composition of the community? *The cultural traditions, arts, and foods of various ethnicities may uniquely characterize your community. Featuring such segments of the community, individually or together, encourages pride in these traditions and develops awareness among people in your community. The Bread and Roses Festival, for example, held annually on Labor Day in Lawrence, Massachusetts, is a time for over twenty-five to thirty ethnic groups from a mix of recent, second, and third generation immigrants in the city to present their cultural traditions. In a community where racial tensions have sometimes run high, the festival has been a common ground for celebration, pride, and respect among these diverse populations.*

A true cross section of the community should be represented in festival leadership positions, on staff and advisory committees, and as volunteers to ensure that programming accurately reflects those communities and promotes the festival to them in an appropriate fashion.

What are the occupations and economic means of the community? *To make a festival financially accessible to low-income members of the community may require a free event or a ticket subsidy program supported by corporate funds.*

Arts Education

Access to the arts for youth, particularly through the educational system, is a key concern for many communities and their local arts agencies. In its first comprehensive examination of arts education, the National Endowment for the Arts' 1988 report, *Toward Civilization,* found that basic arts education does not exist in the United States today. The report contends that this is because of a gap between the commitment to and resources for arts education and the actual practice of arts education in classrooms. This is influenced by a number of factors:

- The arts are viewed as entertainment which can be enjoyed without understanding;

- Knowledge itself is not viewed as a prime educational objective—job preparation is generally viewed as the principal reason for schooling;

- There is little agreement on what arts education should be and no agreed course of action to rally those who believe in it.

The Arts Endowment report defines basic arts education as providing *all* students with knowledge of and skills in the arts. It states that arts education must give students insights into the essence of our own civilization and world civilization as a whole. It must give students tools for creating, communicating with, and understanding others, and for making informed and critical choices. Basic arts education includes all arts disciplines—literature, visual arts and design, performing and media arts, as well as those that are interdisciplinary. The report also states that, like other school subjects, basic arts education must be taught sequentially by qualified teachers; instruction must include the history, critical theory, and ideas of the arts, as well as creation, production, and performance; and knowledge of and skills in the arts must be tested. The report suggests that keys in addressing the crucial need to improve arts education are through curriculum, evaluation and testing, teacher preparation and professional development, research, and leadership.

Roles of LAAs in arts education

Often at the local level, the arts must fight to be recognized as an essential part of the basic K-12 curriculum. It is a fight that needs to be waged with many sectors of the community to be successful. Of primary importance are cooperative efforts between the local arts agency and the local school

system. The rationale underlying such joint efforts is the basic assumption that these endeavors are of mutual benefit. To the arts agency whose primary concern is for artists and arts organizations, education is the infrastructure that discovers the artistic talent, nurtures it, and develops the audiences that sustain it. To the education agencies whose primary concern is to transmit civilization's cultural attainments to new generations, the arts as they exist in society are a concrete manifestation of one of the higher orders of human achievement. No art can thrive without education; no education can be complete without the arts. What each type of agency brings is an individual set of purposes, responsibilities, resources, and functions that together can enhance efforts in arts education at the local level.

As the local arts agency begins to work with the local educational system, it needs to understand its language and the way it functions. It needs to become familiar with its decision-making processes, methods of curriculum development, and financial considerations. It needs to understand that the goals and priorities of the educational system are different than its own and that to maximize impact it needs to establish a working relationship with the school system built on mutual trust and capitalizing on inherent and respected differences.

The primary roles that local arts agencies have played in the development and improvement of arts education within the local community are:

- Enriching curriculum, particularly through model joint projects such as residencies and special programs;

- Providing and developing resources and services such as funds, technical assistance, and directories of artists;

- Advocating for increased arts education in the schools.

Curriculum enhancement

Artist residencies. A recent survey by NALAA of member organizations found that over 63 percent of responding LAAs conduct artist residencies.

An artist residency is an opportunity for an artist to work within a school or community as a special guest for a period of time. Residencies can last from a couple days to a full school year. During the residency, the artist works directly with students, faculty, and the community. Although schools are the most common sites for residencies, they have also been sponsored through senior centers, arts organizations, park districts, and colleges and universities.

The role of the professional artist in residence may be as a resource person who can augment and enhance the teacher's efforts, the arts, and the general curriculum. The artist and teacher need to work together to plan appropriate projects. In this process of sharing skills and knowledge, ideas and methods for continuing arts education on a long-term basis can be developed.

Typical goals of a residency in the schools are:

- To create a focus around which the education and civic communities can work together to develop or strengthen ongoing programs in arts education;

- To increase the understanding of and appreciation for the arts and artists through the schools and the community;

- To assist in the initiation of new strategies in arts curriculum development and implementation;

- To increase recognition and support for arts education on the part of educators and the general public;

- To provide opportunities for the professional artist to work in a community context;

- To increase programming that reflects the cultural diversity of the community;

- To enhance learning environments and spotlight existing arts programs;

- To complement the work of classroom teachers by exposing students to the development of works of art and involving them in the creative process;

- To use the residency experience as a vehicle for building independent, continuing arts education activity.

A specific residency may touch on many of these goals but have as its focus ones that are more specific, based on the particular needs of that school or community.

The residency is often viewed as a stepping stone for the development of long-term activity in the schools. The following suggestions may provide guidance in this effort:

- View and formally plan the residency and budget as a multiyear activity. Use this plan in efforts to raise funding and convince the school of the residency's value;

- Document the residency thoroughly through written, visual, and audio means. In the documentation, include a history of the project, products of the residency, evaluation, etc;

- Work to build support for the residency;

- Invite legislators, community leaders and officials, parents, etc. to residency events, such as the culminating performance. Keep the media posted;

- Bring together individuals from interested sectors in the community to plan for future activities;

- Make the artist aware of her or his role in the schools as an ambassador for the arts.

Special events

Local arts agencies sponsor and cosponsor numerous activities that augment the regular school curriculum. Among these activities are:

Trips. Local arts agencies, in conjunction with other arts organizations and the schools, organize trips to various locations. Students might tour artist studios, view a dress rehearsal of an upcoming production, or view an exhibit at the museum.

Festivals. Children's or youth festivals highlighting the performing and visual arts of and for children is a common activity.

Art competitions. Local arts agencies sponsor art competitions of various kinds. These might range from a poster competition to a poetry contest to a piano competition. In E. St. Louis (IL), the local arts agency, in cooperation with the school district, sponsors an art exhibition competition. Each school is turned into an exhibit hall of student art work and schools are judged on the quality of the show, as well as on the way it is exhibited.

Art Camps. Local arts agencies sponsor one- to four-week art camps during school vacations. These camps can be single or multidiscipline. The camp provides participants with an intensive, participatory experience in the arts.

Services and resources

Funding. Some local arts agencies have grantmaking programs which are designed to increase arts education activity in the community. The Decatur Area Arts Council (IL) offers small grants to schools for arts education projects. With these funds, the school might purchase curriculum material, present a touring performing group, or engage a professional artist to conduct a lecture-demonstration. Other local arts agencies encourage the arts organization or artist to work with the local schools. The Springfield (IL) Area Arts Council's granting program supports major institutions within the community to create a sequential arts experience.

In-Service Workshops. Local arts agencies have provided workshop leaders for in-service teacher training days. The Arts Alliance of Jackson-Hinds County (MS) presented an in-service course that was developed to introduce the teachers in their counties to existing arts resources in the community and to investigate how to use these resources effectively. In many communities, artists working in residence in the schools have conducted discipline-based workshops to assist the teacher with integration of the arts with other subject matter.

Training for artists and arts organizations in working in the schools. Local arts agencies have begun to conduct workshops that will assist the artist to work more effectively in the schools. These workshops include information on the way schools work, educational parlance, and effective methods for training teachers.

Written curriculum guides and resources. Local arts agencies in conjunction with artists and teachers have been able to develop written material which can be used in the classroom. For example, Project Reams, of the Arts Experiment Station in Tifton (GA), is a rural schools program which develops written and audiovisual materials to aid classroom teachers.

Directories of artists. Many local arts agencies have compiled lists or published directories of local artists and arts organizations that work in the schools. Schools have been able to employ local artists for single events, long-term programs, or permanent employment through the availability of such listings.

Advocacy. Local arts agencies are involved in lobbying efforts at both the state and local levels toward increasing support for arts education. These are often the focus of a group of parents, teachers, or concerned citizens who want to make a change in the local school curriculum or policy towards the arts.

Resources

American Council for the Arts. *Toward a New Era in Arts Education.* New York, NY: American Council for the Arts, 1988.
    Six essays concerning curriculum development, advocacy, coalition building, long-range planning, the role of the artist, and teacher training presented at a 1987 conference in Interlochen, MI.

American Council for the Arts in Education. *Coming to Our Senses: The significance of the arts for American education.* New York, NY: McGraw Hill Book Company, 1977.
    Panel report on the arts and education in the U.S.

Arts Extension Service. *Arts Festivals: A Work Kit.* Amherst, MA: AES, 1989.
    A step-by-step guide to planning and mounting an arts festival.

Fowler, Charles. *Can We Rescue the Arts for America's Children?* New York, NY: American Council for the Arts, 1988.

An assessment of what has happened in America's schools concerning arts education since the publication of *Coming to Our Senses*.

Katz, Jonathan, ed. *Arts and Education Handbook: A Guide to Productive Collaborations.* Washington, D.C.: National Assembly of State Arts Agencies, 1988.

A guidebook on collaborations between the public school system and the arts community in the area of arts education. Includes a chapter on how to get the most out of state and local arts agencies.

National Assembly of Local Arts Agencies. "1987 Arts Festival Management Conference Compendium." Washington, D.C.: NALAA, 1987.

Summary of presentations from the 1987 conference on festival management sponsored by NALAA.

———. "1988 Arts Festival Management Conference Compendium." Washington, D.C.: NALAA, 1988.

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National Endowment for the Arts. *Towards Civilization: A Report on Arts Education.* Washington, D.C.: National Endowment for the Arts, 1988.

The first comprehensive look at the state of arts education by the Arts Endowment. Includes recommendations for future actions.

Smithsonian Institution. *Good Show!* Washington, D.C., Smithsonian Institution, 1981.

Guide to designing and mounting temporary exhibits.

Wolf, Thomas, ed. *The Arts Go to School: An Arts-in-Education Handbook.* Cambridge, MA: New England Foundation for the Arts/American Council for the Arts, 1983.

A practical, how-to approach for establishing and presenting quality in-school programs that bring students, teachers, and professional artists together.

Wolf, Thomas. *Presenting Performances: A Handbook for Sponsors.* New York, NY: New England Foundation for the Arts/American Council for the Arts, 1981.

A step-by-step guide for presenting performances in the community.

10

PRESERVING CULTURAL PLURALISM

"With the increased awareness of the multiplicity of cultures and ethnic groups, there was and is a pressing need for a spirit of global community that respects and values ethnic and cultural differences. The challenge of cultural and ethnic pluralism to local arts agencies is immediate and complex. In order for arts agencies to avoid finding themselves frequently in uncomfortable, contradictory situations, their support and definitions should always extend to and include the artists and art of the ethnically and culturally diverse; their external programming should be relevant to and reflective of the populations they serve; their internal hierarchies should represent the full diversity of their communities; and they must establish open lines of communication with the populations they serve, forming new partnerships and making new efforts to reach out.

The legacy of the past and shape of the future finds arts agencies and ethnically and culturally diverse artists and arts organizations at the end of an era of considerable opportunity and challenge. Although great strides have brought us to this point, there is nothing in the history of the arts to compare to the lively, enthusiastic commitments and efforts being made now to embrace cultural diversity in the arts. It is imperative for arts agencies to recognize and participate actively in these efforts. Those who support, lead, and work in the councils cannot afford to be oblivious to the connection that your organizations have to the rest of American life. They must seek creative, new ways to interest, involve, and appeal to diverse populations.

We must lobby for internal representation in traditional institutions. We must seek broad bases of support and cultivate donors within our communities. We must encourage development of diversely funded and controlled institutions. And paramount, we must begin to institution build! Perhaps most of all, we must continue to share our creativity and heritage with pride and determination."

—Barbara Nicholson, executive director, D.C. Commission on the Arts and Humanities

American Culture in Transition

Since its founding, America's population has been ethnically and culturally diverse. Yet, broad recognition and acceptance of diversity as a positive attitude has only recently emerged. Through much of this century, the concept of the "melting pot" has predominated, whereby all cultures should

be blended and assimilated into a single, monolithic "American culture." However, through the turmoil of the civil rights movement in the 1960s, the melting pot concept began to break down, and ethnic and cultural heritage began to be acknowledged as distinct elements of American society. Americans were confronted with a variety of new life-styles, attitudes, and values.

Supporting this trend are dramatic, demographic shifts in the American population, such as the following:

- New immigrants no longer congregate in city centers. More often they choose to live in suburbs or small communities within the interiors, and there are now as many immigrants living in the suburbs as in city centers. Exceptions to this are the coastal areas—New York, California, and Florida;

- Twenty-five percent of the U.S. population's annual increase is due to immigration. One million people immigrate to the U.S. every year. Of those, 40 percent are Hispanic, 40 percent Asian. More than half of the U.S. population growth in the next two decades will come from diverse ethnic and cultural populations;

- The population growth of blacks is twice that of Americans of European ancestry. In turn, the proportion of Americans of European ancestry will decline at an accelerating rate over the next 20 years;

- The Asian population will rise at least 90 percent, from close to four million to nearly eight million in two decades.

The implications of these trends for all local arts agencies provide new opportunities in programs and services that will support the continued development of ethnically and culturally diverse populations as well as "institutionalize" the values of these culturally diverse people into the structure of community life.

A. B. Spellman, director of the Expansion Arts Program of the National Endowment for the Arts, in an article entitled "Reflections on Multicultural Arts" *(Journal of Arts Management and Law,* vol. 18, no. 2, summer 1988), noted:

> *Historically all people of color have been grouped under the heading "minority." The word has had considerable relevance as programs of public and private fiscal support have come and gone, for it is not common for applicants to have to prove their minority status in order to qualify for such funding. A parallel euphemism has been established as a balm against the generally fading racial rancor of the 1960s and early 1970s. That word is "mainstream," which sounds much more benign than "middle-class white people." Both these words, however, are losing their popularity among artists of color.*
>
> *The authors of the term probably meant mainstream to convey a continuously evolving American culture that was primarily a European synthesis in a new topography but into which other cultural tributaries fed. If one could develop a paradigm of the American cultural hierarchy with its network of large institutions at the top and all others, including the organizations of people of color, at the bottom, however, I think it would resemble a triangular construction of connecting pyramids more than a river. Even so, mainstream has become semantically distasteful to artists of color because it seems to them to validate that hierarchy.*

Since euphemisms must be acceptable to the relevant group in order to be effective, the principle of self-naming is valid. We will have to wait for a new consciousness among middle-class whites before there will be a word to replace mainstream.

So the word "minority" is on the way out, and another—multicultural—is coming in. Both are imprecise—minority because one must ask, "Minority of what?" Caucasians (also an imprecise term) comprise the majority of the populations of Europe and America north of Mexico but are only a tiny fraction of the world's population. In the age of the global village, a planetary perspective cannot be gainsaid. Demographers now say that America will be less than 50 percent white by 2080, at the very latest. People of color aggregate to more than half of the populations of many major American cities and soon will make up most of the citizenry of some states, beginning with California...

What is important, however, is that multicultural is the modifier that people of color have chosen to affix to themselves. In this light, it is a beautiful expression because it implies a unity of diverse people, an affirmation of a common denominator of cultural particularity that can potentially redefine the arts in America. We now have cross-pollination among artists of color that promises to create whole new art forms and enlarge the standard forms.

With all the new populations in America, we have among us greatly enlarged communities of artists. Through the network of state, local, and federal programs and their own organizing efforts, these communities are in communication with each other. As a result, we can already see a slight tilt in the political balance of power, but the movement's promise is more cultural than political. All of these people bring movements, rhythms, designs, imagery, music, and cuisine that they are eager to share.

...The perspective of artists of color is the key to the development of twenty-first century American art. A reification of aesthetic principles exists in the work of multicultural artists in America today, for here is where high art touches the ground. The field is rich in the diversity of its people and of the artists within various ethnic groups. There is folk art of all kinds; there are classical traditions that antedate the court art of Western Europe by centuries; there are contemporary artists who extend their traditions into the new; there are abstractionists who only vaguely refer to their traditions; and there are artists of color whose works bear no reference to their ethnicity, although they are more likely to be presented within their communities than without.

Strategies for Local Arts Agencies

Addressing the goal of preserving cultural diversity is a multi-tiered and complex commitment to action. As it involves breaking down hundreds of years of traditional stereotyping and building working relationships of trust, continuity, and honesty, it is a long-term commitment towards results that may take many years to materialize. A commitment to preserving cultural diversity is not an activity confined to the urban multiethnic community. Its validity in rural and small communities, as well as in ethnically homogeneous ones, as a tool for widening programming and resource options, fostering cross-cultural understanding, and building and reinforcing community identity, should not be

minimized. For example, Colorado local arts agencies, such as the Glenwood Springs Arts Council and the Canon City Fine Arts Association (populations: 31,000) with small ethnic populations have integrated the concept of cultural diversity into their organizations, not as a mandate to reflect community composition but as a philosophical direction. Cultural diversity is not a separate issue in these communities but a basic part of the decision-making structure. Still others, such as the local arts agencies in Montrose (population: 26,000), Durango (population: 27,000), and Silverton (population: 700) with significant multicultural representation, have planned programming in partnership with their ethnic communities.

The process of developing strategies can be approached with three different, yet interdependent, foci. The local arts agency needs to first look at itself—its values, leadership, operations, and programming; second, it needs to look at how it can support the evolution of culturally and ethnically diverse arts organizations and artists; finally, it needs to look at ways in which it can influence "mainstream" arts institutions' commitment to cultural diversity.

Looking within

The commitment to preserving cultural diversity needs to first be integrated into all levels of local arts agency operations. It needs to emanate from the agency's mission and goals and be carried out through its leadership, operations, and programming. Many local arts agencies now have added a new dimension to their strategic and annual planning, a cultural diversity plan which directs their activity in this area.

Board composition. A recognition of the community's cultural and ethnic profile needs to be reflected in the composition of the local arts agency's board. Recruitment in this area often entails research and extensive "courting" of potential candidates. Possible sources of interested individuals might be social service organizations, ethnic fraternal organizations, small businesses, churches, and ethnic arts organizations. Representing an ethnic or culturally diverse population is not sufficient criteria for board consideration; a board member is expected to fully carry out all responsibilities of board participation.

Policy development. The local arts agency needs to adopt policies and procedures that facilitate the participation of culturally diverse people in planning and decision making. Among the areas where this is easily implemented are committee work (particularly in planning "ethnic" programming), grantmaking review panels, and the hiring of personnel, both as artists and administrators. In hiring culturally diverse people, be conscious of not engaging individuals in positions limited to fields of minority concerns or using ethnic artists exclusively for ethnic programming.

Programming. In developing programming serving ethnic or culturally diverse populations or highlighting an ethnic art form, it is critical that the community be intimately involved in the planning process and in the program's implementation. Sensitivity to customs or beliefs of a specific culture can circumvent a loss of credibility and good will with that constituency. Allowing the community an opportunity to shape the activity will be critical in contributing to the success of the particular activity and help foster a stronger working relationship for the local arts agency.

The needs of culturally diverse artists and arts organizations

The Association of American Cultures (TAAC), a national organization addressing the preservation and advancement of ethnic art and culture, conducted a national survey of the needs of multicultural artists and arts organizations in 1988. Critical concerns included:

1. Primary survival and funding.

2. The need for greater economic independence, self-sufficiency, and organizational stability, with emphasis on increasing public, private, and earned income.

3.   The need for new survival strategies, particularly technical assistance in board and staff development, audience outreach, community-oriented marketing, touring, multicultural concerns, and educational networks. Other areas cited were advocacy on the regional and national level, and information sharing.

4.   The need for direct input and active participation in policy making bodies to insure the inclusion of multicultural concerns at all levels. Two specific areas cited were funding allocations and affirmative action.

5.   The need to redefine artistic quality and excellence and create standards that consider the values of America's multicultural society.

Supporting culturally diverse arts organizations, artists, and activities

Actual strategies for supporting ethnically and culturally diverse artists, arts organizations, and activities have concentrated in two areas: (1) the strengthening of artistic quality and management through grantmaking and technical assistance, and (2) the promotion, presentation, and production of art activities showcasing ethnically and culturally diverse people. Although the inclusion of ethnically and culturally diverse peoples and activities needs to be implicit in ongoing, regular local arts agency programs and services, many locals have chosen to design program components specifically addressing and preserving cultural pluralism.

In Dallas, the Division of Cultural Affairs developed a technical assistance program and appropriated new grants money for minority-based arts organizations. The technical assistance program brought in five national experts to assist organizations with board development, fundraising, strategic planning, public relations, and audience development. Recognizing that long-term assistance was required, the city planned for these consultants to return periodically. Accompanying this technical assistance was a grantmaking program providing general operating support to these organizations for the first time. (Up to this point, they were eligible to apply for project support.) The primary motivation behind this program was to address the issue of equity in providing financial support within the community.

Influencing "mainstream" arts organizations

The responsibility of preserving cultural pluralism is one that includes but needs to be extended beyond the local arts agency to "mainstream" arts organizations. Future sustainment and development of these institutions, particularly the major institutions, are dependent upon their ability to diversify their audiences, sources of financial support, and leadership.

A number of local arts agencies, particularly in the large urban areas, have begun efforts to build commitment to cultural diversity within these institutions by changing established attitudes and patterns of operation through programming partnerships and financial incentives.

Through a programming effort, the Chicago Office of Fine Arts and the Art Institute of Chicago collaborated on the development of a comprehensive program, Black Expressions/American Traditions. At its base were two exhibits—Sharing Traditions: Five Black Artists in Nineteenth Century America, a Smithsonian touring exhibit shown at the Art Institute; and The Black Photographer: An American View, exhibited by the Chicago Office of Fine Arts. Both exhibits highlighted major black artists whose contributions to American art history had been ignored.

The roots of the collaborative efforts were in the areas of promotion/marketing and audience education. It was in these areas that the two organizations felt they could most profoundly influence change. Directing the collaboration was an advisory committee composed of a broad spectrum of Chicago citizens.

The promotion and marketing activities included thousands of brochures sent into the neighborhoods through schools, churches, banks, libraries, cultural institutions, etc; distribution of bookmarks during Black History month (preceding the exhibits by four months); ads in targeted publications; 2,000 bus cards on city transportation; a joint opening night reception of 1,200 (many of whom had never attended an opening night event of this nature before); billboards and banners in downtown Chicago; and a special presentation to 100 Chicago community leaders prior to the opening soliciting their support.

Educational activities included a joint descriptive brochure of both exhibits, audio-visual programs about African-American art, instructional packets encouraging teachers to develop lessons around the exhibits, symposia and lectures, gallery talks and slide shows, and workshops for teachers and families, as well as publications about black artists stocked in the Art Institute's bookstore. Complementary exhibitions were hung at Chicago's branch libraries

The Cultural Affairs Division in Dallas designed two programs impacting "mainstream" arts organizations in the area of cultural pluralism. In 1986, the Division sponsored a two-day, professionally directed Cultural Diversity Symposium which the director and one board member of each currently funded arts organization were required to attend. The symposium focused on five areas of concern: board membership, staffing, audience development, programming, and community outreach. Participants discussed their organizations from a cultural diversity perspective, as well as gathered suggestions on developing their own cultural diversity plans. Each organization was required to submit its own plan if continued funding from the Cultural Affairs Division was desired. The Division monitors these plans, and agencies clearly out of compliance with their own plans are threatened with funding being frozen, reduced, or eliminated.

Complementary to the Cultural Diversity Symposium is a grantmaking program, the Minority Arts Incentive Program. Matching funds of up to $20,000 are available for the following types of projects:

- Joint programs between a cultural institution and minority cultural organization;

- Hiring of minority personnel by cultural institution;

- Special projects or programs by cultural institutions that feature work of minority artists;

- Minority audience development projects by cultural institution;

- The hiring of minority technical/production staff by cultural institutions; or

- Special technical assistance projects between a cultural institution and a minority cultural organization.

The goal of this program is to provide an opportunity for an organization to take a risk, which might result in an activity that would be integrated into the organization's regular stable of programming after several years. An example of a funded project was the presentation of *Master Harold and the Boys,* a drama about South Africa's policy of apartheid, by the New Arts Theater. In conjunction with 12 local chapters of the Alpha Kappa Alpha Sorority, it developed a marketing plan and presented, at the request of the sorority, a benefit performance.

Defining Quality

Redefining artistic quality and excellence and creating standards that consider the values of America's multicultural society is a critical concern of multicultural arts organizations and artists. The local arts agency has an opportunity through the strategies discussed above to lead its community

toward new definitions in these areas and greater understanding of itself and the cultures that dwell within it. John Scott commented on the complexities of this issue in a panel presentation on aesthetics and values at the 1988 NALAA convention.

Quality: Who Defines It and How

John Scott, visual artist and educator
Xavier University, New Orleans, Louisiana

Having served for many years on boards, committees, and review panels, I've come to the realization that we often hear the same words in vastly different ways. Our language is so culturally conditioned that we really need to examine how it affects those being served in a multicultural society. As members of local art agencies serving communities that are multicultural, multiethnic, and multiracial, we must begin to expand our vision if this job is to be done equitably and in a more enriching manner.

Quality: Any character or characteristic which may make an object good or bad, commendable, or reprehensible; the degree of excellence which a thing possesses— that which belongs to something or helps to make it what it is.
—Webster's Dictionary

In many ways, quality is something that is talked about, talked around, and talked through, but one definition cannot apply in all circumstances. As this term applies to works of art, there are probably as many definitions of the term as there are works of art. In the arts in general, and in the visual arts in particular, quality is defined by very strong cultural conditioning. It is supported by a closed system of selected, subjective biases that are socially reinforced. This system includes academia, galleries, museums, and publishers of books and periodicals. The academic system relies heavily upon exclusive, rather than inclusive, art history texts which consider neither the make–up nor the importance of multicultural, multiethnic, multiracial societies. With few exceptions, galleries mainly exclude non–European artists. Since galleries legitimize artists for museums, the museums likewise are generally exclusive. Most Afro–American artists feel that they exist only from the end of January to the beginning of March.

Exclusion is apparent in what is shown and in who puts shows together; in what is published and in who does the writing. In this way, our perception of what is or is not of quality is conditioned and defined. The same holds true for informational media, printed or electronic. You cannot define the qualities of break dancing if you only attend the ballet. Literacy comes through exposure.

Looking at art from a local point of view, we must understand that committees make decisions. Those committees are composed of individuals. Artists' works that reflect and reinforce the cultural biases of the system will usually be rewarded through our granting programs. This is the stamp of quality. Artists whose works are creatively or ethnically directed outside of these categories usually do not do as well. The usual justifications for this situation are: The work is too limited in scope; it's derivative, not innovative; or, it lacks quality. This last answer rarely, if ever, takes into consideration the fact that the definition of quality used to evaluate a work is limited by deeply rooted cultural biases.

Most museum writing concerning so–called "special exhibits" (non–Eurocentric) is rarely done by scholars that are members of the culture being exhibited. Therefore, consciously or unconsciously, the writing typically perpetuates stereotypical, third–person information which is more concerned with form than content. I am not dismissing good scholarship. But aren't there

at least a few scholars belonging to these many groups who know more about themselves than do outside "authorities?"

If these "other" sources were sought out, our definition of the word quality, as well as our real understanding of the art forms under consideration, could be greatly enhanced.

How many public museums can you think of that have a curatorial staff that reflects a multicultural society/vision? How many public museums even request that their staffs be aware of the multicultural developments in the community outside of crisis situations, budgetary or otherwise?

Living in a world that is increasingly a global village, an artist cannot afford to operate out of a culturally myopic vision. Yet, the system, as presently constituted, is basically a closed club which defines perceptions of quality based on a one–dimensional vision.

The present system must give access to all by expanding its vision, first, because it's the right thing to do, and secondly, because the tax dollars spent to support these cultural systems belong to all of us.

The old adage, that if you expand the system you lower standards, will not fly. We must expand our understanding of what living in a multicultural environment means. A diamond's beauty comes from the fact that there is more than one facet on its surface.

Those who are outside the culture's limited definition of the word quality are not asking for cultural welfare. They are asking for access to a system their tax dollars help to support. They are asking for visibility in a society whose culture they help to define but which does not truly represent/reflect those continuing cultural contributions.

Our definition of quality has also been conditioned through cultural appropriation. This could be described as a process in which a substitute model, made directly or indirectly from an original, is validated through a support system (books, magazines, periodicals, etc.) and in the process negates the validity of the original (nonexposure). It cancels the original and is put in its place by those controlling the system. Elvis was a classic case in point. African art is another. No one can dispute the contributions African art has made to the vocabulary of contemporary visual art. Yet, we still refer to it as primitive art, folk art, or in other terms that afford it lesser status. Why is it that our sudden enlightenment (discovering from another culture a new way of seeing or doing) must invalidate the source from which it came?

The Eurocentric bias of our society is so strong that unless an idea is introduced and advanced under its banner, its quality is suspect to many and unacceptable to most. As arts agencies that represent culturally, ethnically, and racially diverse communities (and I don't think there are any in the United States that are not), it is time to reassess those views in the same manner in which we evaluate projects, programs, and individuals.

Those views should be expanded through the inclusion of people who are truly reflective of the communities they profess to represent. People who are a real part of the cultural community being evaluated should be a real part of the system doing the evaluating. If the community is made up of a culturally diverse population, so should the art agency that represents them, especially if it is using public monies.

Quality: The word in our society has become a political term used consciously or unconsciously to exclude, rather than include, large portions of our population. If an art form serves the genuine needs of the total community, or even a small segment of that community, in a real way, its quality has been demonstrated.

It is not only cultural, ethnic, and racial minorities that suffer by limited visions of quality but the cultural richness of the entire country. Myopic vision generates myopic art that is not truly representative of a culture that claims to be pluralistic.

People do not wish to be defined by agencies and institutions; they know who they are, and, if you listen, they will tell you. They do not want you to do things **for** them but **with** them. If we can appreciate this, we can come to a fuller understanding of the word quality. In the arts, quality is the spirit that informs the materials and media through which we define ourselves.

Resources

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11

NURTURING THE ENVIRONMENT

Nurturing an environment in which the arts can flourish is a goal whose accomplishment is difficult to measure. It is truly a long-term goal and one whose results may take years to surface. Yet, it may be the LAA's most important goal in so far as helping the arts to remain a primary force in the community. The local arts agency is the single entity whose interests are communitywide and whose mandate specifies activity in this area.

Strategies for nurturing the environment commonly address the following:

- Grantmaking (previously discussed in Chapter 8);

- Building visibility for the arts—letting the community know what artistic activity is available;

- Supporting local artists and arts organizations;

- Assisting in the planning, development, and maintenance of physical spaces in which artistic activity can occur and be supported;

- Insuring that the message that the arts are important to the community is conveyed at the community's "political" table through advocacy.

Building Visibility for the Arts

The local arts agency serves as a focus for coordinating visibility for all the arts in the community. This can only be achieved through collaboration and with strong cooperation from the arts community, and may occur through a number of different means:

Calendars of events. A common activity of local arts agencies, calendar listings of arts events taking place in the community are frequently published on a monthly or quarterly basis. Calendar formats vary. Often they are self-produced, printed, and distributed by the LAA. Distribution is often multipronged and may make use of the mail, libraries, hotels, the chamber of commerce, a tourism office, and arts organizations. Sometimes calendars are presented as a separate insert or as a page in the agency's newsletter. Other local arts agencies gather the information and submit it to the local newspaper to run every week, post it on a community sign or bulletin board, or run it on cable television or through other electronic media.

Hotlines. A phone hotline is another method that local arts agencies use to publicize arts events and activities. Some use weekly recorded messages. Others have a person available to answer specific questions. Still others utilize computer technology, whereby the phone caller may punch a number and get recorded information.

Newsletters and magazines. Many LAAs produce monthly, bimonthly, or quarterly publications that highlight arts-related news in the community. Often included are feature articles about a particular artist or arts organization, a new exhibit or production that will be opening, activities of the local arts agency, or commentary about cultural issues in the community. As mentioned above, this publication often contains a calendar of events.

Joint ads. An LAA may sponsor weekly or monthly paid ads in the local newspaper through which arts organizations and artists in the community can advertise their events. Often newspapers donate additional space beyond the amount paid.

Distribution of literature. Local arts agencies coordinate the distribution of information provided to them by specific arts organizations. Distribution normally occurs through designated areas or special displays in highly traveled areas like government buildings, the chamber of commerce, or the library. A twist on this idea developed by the Springfield (IL) Area Arts Council is a simple folder into which an insert on all local arts organizations is placed. Designed as a coordinated packet, it offers discounts on tickets, opportunities to volunteer, etc. It is used as a "Welcome Wagon" piece and distributed to businesses in town for use as a recruiting tool in attracting new people to the community.

Banners. Local arts agencies in communities large and small sponsor or coordinate the display of banners along major thoroughfares. These banners often advertise a specific exhibit or current event, or publicize a particular organization. Normally, the banners are hung from light poles but also may appear on walls of public buildings. In addition to the publicity for arts activities, this is also an easy way to bring life and color to a downtown area.

National Arts Week. Billed as the "nation's largest arts festival," this event, coordinated nationally by NALAA, is a promotional opportunity for LAAs, arts organizations, and artists to publicize and highlight the significance of the arts in the community. Declared by the president annually, this week of activities, normally held in November, may include assembling and distributing an arts week calendar of special events such as open houses, a citywide children's concert, a fund drive kickoff, a recognition dinner, or bike tours of historically and architecturally significant sites.

Special projects. Occasionally the local arts agency will initiate a special project to improve the local arts community's visibility. Examples include: festivals; the production of bus posters highlighting the work of artists and arts organizations in the community; the sponsorship of a cultural bus with stops at cultural facilities throughout the community; a poster or a series of posters which call attention to the arts of the community; a weekly or monthly column in the newspaper by the director or president of the local arts agency; or the production of television and radio public service announcements publicizing various organizations and events.

The LAA and the Local Arts Community

Virtually every local arts agency has programs and services devoted to improving artistic quality and the management effectiveness of its local arts organizations and artists. Central to these activities is the belief that better artistic products lead to larger audiences, greater financial support, and increased employment of artists, and that more effective management will assist long-term stability and growth for arts organizations. Through strategies such as grantmaking (discussed in chapter 8), technical assistance (described below), and collaborative efforts highlighted throughout this book, the LAA frequently serves as a catalyst to the local arts organization in upgrading its activities and

providing greater access to and understanding of the arts to the public generally, helping to create a richer, more receptive local climate for artistic development.

Technical Assistance

Most local arts agencies offer the arts community advice on management and other matters. Known as technical assistance, this function often complements and extends what can be done through grant support. Technical assistance is almost always provided, whether it is considered a formal program or not.

Options for providing technical assistance are many. In determining the scope of the technical assistance program, decide whether some type of formal program beyond just being there to answer questions is desired or necessary.

Methods of delivery include:

- Referral, including referrals to appropriate consultants, organizational resources, or artists;

- Registries, providing a listing of arts organizations or artists that are available to serve in the community or perform a particular art form. Occasionally, slides of visual artists' work are included;

- Workshops on a particular topic of interest, such as board development, funding, bookkeeping, or running a community theater;

- Consulting with organizations in particular areas. Some local arts agencies hire a consultant in a topic area, such as board development, to work with a number of organizations individually on that issue and spread the cost among the group or seek funding for everyone;

- Grants which support work with a consultant or attendance at appropriate conferences or workshops;

- Library materials concerning arts management. Some local arts agencies subscribe to and make available publications that are of interest to a wide number of arts organizations.

Coordinated Services

The entire arts community benefits when services and activities of individual arts organizations are centrally coordinated. The LAA is often the most appropriate coordinating agency. By coordinating services through the local arts agency, the costs of essential operating functions are often lessened, allowing the arts organization to increase its resources for artistic concerns. This also can be a means through which the LAA can generate additional earned income as a fee for service.

Specific services may include:

- Administrative services, such as secretarial or bookkeeping assistance, and use of office equipment;

- Group purchasing, such as group insurance (although costly for small groups) or group purchasing of items such as office supplies, equipment, computers, advertising, and promotional space;

- Rental of office, rehearsal, performance, or exhibition space;

- Management of a central box office. For example, the Arts Council of Grand Rapids (MI) operates a centralized box office in the Civic Center which sells tickets to events at the Civic Center and to arts events within the region;

- Conducting special projects or research studies that benefit the entire arts community. For example, the Peoria (IL) Area Arts Council conducted a marketing study of Peoria for the community's arts organizations. Individual groups were able to use the results to improve marketing and subscription efforts.

In addition, the local arts agency can spearhead the convening of arts community leadership to discuss on an ad hoc or regular basis issues of mutual concern within the community. Regular convening of this group has led to the development of effective joint lobbying or major projects, and gives the LAA an ongoing method for communicating with and keeping abreast of what is going on in the arts community.

Facilities for the Arts

The availability of space for offices, rehearsal, performance, exhibition, storage, classes and workshops, and studios profoundly affects the retention and development of artistic activity. Every community, it seems, has a need to build, renovate, or create a visible place or places in the community strongly associated with artistic activity.

Local arts agencies have addressed this need in the following ways:

- Management and provision of space;

- Feasibility studies and facility development;

- Advocacy for zoning and other legislation that further the creation and maintenance of space for arts production and presentation.

Facilities Management and Development
June Spencer and Mary Berryman Agard
Opinion Research Associates, Inc.

(This excerpt is from *50 Cities: Local Government and the Arts,* written by Mary Berryman Agard and June Spencer, and published by the Fulton County Arts Council. It is reprinted here by permission.)

Facilities management
Many local arts agencies manage one or more arts facilities. The arrangements and reasons for playing this role are so different that it is difficult to generalize. Still, some patterns emerge:

- *A local arts agency steps in to preserve a fallow arts facility threatened with demolition or sale;*

- *A local arts agency, typically in a modest-sized community, secures a facility for its own offices and rents extra space to other arts organizations, creating an informal arts incubator;*

• A local arts agency manages an arts facility which is a public property based upon a contractual relationship with the public owner, usually where local government lacks arts expertise;

• A local arts agency, typically in a major urban center and a governmental agency itself, is the administrative authority controlling public museums, multi-arts centers, or performing arts centers.

Regardless of the arrangement, facilities management is a taxing business. Generally speaking, those local arts agencies which are independent not-for-profit corporations find this role burdensome. For them, deciding whether or not to take on that burden is complex. Often, in communities at the beginning stages of arts development, accepting a facilities management role makes sense. It can create stability, visibility, and improved communications for and among fragile arts organizations. Often, too, as those tenant groups become fiscally and humanly stronger, the need for an arts council's role in this area diminishes. Excerpts from the long-range plan of the Arts Council, Inc. in Winston-Salem exemplify these issues:

"Philosophy: The Arts Council believes that it should focus on the major tenets of its mission: raising and allocating funds and reporting to the donor community. As long as the Arts Council remains involved in the direct development and maintenance of facilities, it remains unable to focus fully on its mission. However, if the Arts Council removes itself from facility development and maintenance, it still will have a role to play as advocate for the facilities needs of its constituent agencies. In fact, the Arts Council should advocate for the inclusion of aesthetic considerations in all local decision making which may have cultural implications—especially in the development of new buildings and public spaces which could house the arts."

Also captured in this example is evidence of what may well become a trend. In the past, local arts agencies have found themselves in the position of assuming responsibility for facilities because they alone have been convinced that local needs warrant taking the risk. As those agencies become more sophisticated cultural planners, they may find themselves better able to document those needs and to advocate for broader community involvement in providing local arts spaces. They may find it less frequently necessary to take that risk alone.

Facilities development

Even a cursory examination of the financial tools and resources applied to the development of cultural facilities in America leads to a clear understanding of the creativity and flexibility required of local government planners and money managers. It is simply not possible to say that a large locality employs a given source of revenue to construct its cultural facilities. This is so because, regardless of the clarity of local government's desire for a defined role, each facility presents its own development problems. For example, a city which regularly buys land for cultural facilities is likely to use federal funds to do so if and when the particular circumstances create eligibility. In cases where no federal funds can be utilized, that same community might turn to local bonding. A 1983 report on Funding for Culture in New York City, prepared by the Mayor's Advisory Commission for Public Affairs, acknowledges this circumstance:

"Highly imaginative programs have been devised in recent years in this area, including establishment of the Trust for Cultural Resources that has allowed the Museum of Modern Art (and would allow other institutions of similar standing) to expand its physical plant through a complicated and ingenious plan involving the sale of air rights over existing property, the exercise of condemnation rights over adjacent property, and the issuance of

tax-exempt bonds to finance expansion. Under the plan, a private entrepreneur is developing a portion of the property under an arrangement whereby the developer has the benefits of tax abatement but will make tax-equivalency payments to the Museum...the commercial real estate industry in New York has demonstrated in the past extraordinary resourcefulness and imagination. We believe that energy...should now be harnessed in the public interest..."

New York, which has had a long and clearly defined role in the development and mainte-nance of cultural facilities, and more experience than any other locality in the country, has employed a bewildering array of tax-exempt bonding, private contributions, sale-lease back arrangements, real property tax abatements, and federal programs to fund its capital cultural projects. The message sent by these experiences is echoed by other organizations and localities in pursuit of new and expanded facilities. Every facility is a unique set of circumstances requir-ing a major fiscal and human commitment to plan, package, and implement. In almost every case, professional development and legal services are required to complement and coordinate public and private cooperation.

Certain trends in cultural facilities financing can, however, be identified:

1. Cultural facilities are less likely to be developed alone and less likely to be all new, rather than renovated, facilities. There is a growing trend toward the creation of cultural zones which use art facilities and activities as the nexus of neighborhood reclamation and development activities. Examples include the Dallas Arts District, St. Paul's Lowertown Development Project, Milwaukee's Theatre District, Portland's Performing Arts Complex, and projects in Baltimore and Boston.

2. More planning emphasis is being placed upon discovering a financing plan which encompasses both development and subsequent operational/ maintenance costs. Hence, dedicated taxes, endowment, or membership fees are established to both ameliorate bonded indebtedness and/or provide future operational support.

3. Increasingly, unique local circumstances are being creatively seized upon in the development of cultural facilities. Los Angeles' use of its percent for art fund to help finance not the acquisition of works but the building of a museum falls into this category.

4. Individual artists' need for affordable living/working spaces is spurring increased local governmental attention. Often integrated into broader cultural district plans, living/working spaces are now acknowledged public responsibilities in many localities.

The Dallas Arts District

In 1977, the City of Dallas and nine sponsoring institutions commissioned the creation of a comprehensive arts facilities plan for the community. An exemplary document, the plan laid the foundation for the city's present comprehensive and highly articulated arts policy. The study identified four essential issues:

1. "...the creation of a coherent, predictable public policy of support both in regard to capital and operating costs."

2. "...most of the citywide arts institutions should in time relocate to a central downtown location..."

3. "...the importance of conservation and revitalization of the present cultural area..."

4. "Public support for the city-wide institutions must be coupled with funds for independent and sustained cultural activity in the local neighborhoods."

This plan further supported the concept of a cultural area where a variety of cultural institutions might be scattered throughout a zone of mixed, related uses rather than a single monolithic 'civic center' concept. The plan noted that arts organizations might grow into, and subsequently out of, particular facilities over time. The document, therefore, urges careful planning and a variety of facilities, saying: "New arts facilities are important elements in supporting and stimulating growth of cultural activity. But they should follow or parallel the growth of arts institutions rather than lead them." A variety of subsequent studies have addressed management, planning and design, and arts program and space issues. Today, the Dallas Museum of Art stands as the first major, completed, permanent component of a proposed 60-acre, $3 billion arts district. The museum is financed in part by a voter approved $25 million bond issue. Additionally, a symphony hall is under construction and a temporary theatre is in use.

The Arts District master plan calls for the inclusion of artists/work spaces, the museum, a new concert hall, a variety of smaller arts facilities, programmable outdoor spaces, retail, service, office, residential, historical, and related uses. The space is pedestrian-oriented, with a variety of aesthetic amenities, including covered and underground walkways, parks, arbors, fountains, atria and arcades intermixed with practical components including an electronic information board, below grade parking, and lighting. The proposed district was the largest downtown arts development planned in American history. Such an ambitious undertaking is made more feasible by the city's clear and aggressive policy for cultural facilities development.

Current policy requires the city to assist cultural institutions developing new facilities in accordance with the master plan The city provides 75% of the cost of land acquisition and 60% of the cost of construction for such facilities. Facilities developed in this manner are constructed, owned, and maintained by the city which also provides some general operational support for programs on a continuing basis. Detailed agreements between the city and its tenant cultural organizations provide public accountability, while ensuring the functional independence of those tenants. Since 1975, the city has employed CDBG funds and issued bonds totalling $90,000,000 from the private sector for 14 separate facility related activities including studies, land acquisitions, renovations, and new facilities.

Facilities Development: Making the Decision

The above discussion points up the concerns of fairly developed local arts agencies located predominantly in large urban areas. While many of the considerations and cautions of the large urban facilities experience ring true for smaller and midsized communities, the decision to develop and manage a single arts facility or complex is often an appropriate action for the local arts agency to take in its beginning stages, although making the decision to take that responsibility on is complex. The following provides guidance in the process of making that decision.

Building for the Arts: A Guidebook for the Planning and Design of Cultural Facilities, by Catherine Brown, William Fleissig, and William Morrish (Santa Fe, NM: Western States Arts Foundation, 1984), suggests that an organization address the following series of questions about itself to determine how well prepared it is for facility development and management.

Facilities Development Checklist

1. What is the organization's philosophy with regard to:
   - Arts programming;
   - Artistic direction.

2. Describe the organization's:
   - Audience composition and attendance;
   - Community image and support;
   - Strength of management/governing structure;
   - Current level of activities.

3. Describe the organization's economic assets and liabilities currently and for the past three years:
   - Expenses: personnel, administrative (other), facility rental and utilities, debt service/taxes;
   - Revenues: earned, grants from public sources, private grants, other possible future sources of revenue.

4. Describe other arts facilities in the community and their locations. Why are these facilities not acceptable?

5. What other building fund drives are currently underway?

6. Describe the current facility the organization is using in terms of:
   - Overall condition;
   - Level of technical equipment for your needs;
   - Physical location (assets and liabilities);
   - Community image;
   - Biggest asset;
   - Biggest liability;
   - Budget deficits;
   - Suitability to needs.

Also consider the kinds of changes and assistance that can be drawn upon in making these changes.

1. What changes need to be made at this time in the organization's:
   - Programming;
   - Management;
   - Community image/support;
   - Funding base.

2. What type of facility changes need to be made?
   - New facility;
   - Major renovation (be specific);
   - Minor addition(s) or interior alterations;
   - Technical improvements;
   - Correction of a previous "improvement."

3. What are the space needs of the organization and any other organizations involved?

4. Are there other local arts or community organizations in need of space who might be potential users/renters? What are their needs and use requirements?

5. Will the facility changes require alterations in:
   - Programming;
   - Management structure;
   - Community support;
   - Financing;
   - Operating costs.

6. Who will benefit from the new facility?
   - Art lovers (the already committed);
   - The local community in general;
   - Those within a 100-mile radius;
   - Businesses—retail, hotel, restaurant;
   - Industry (by attracting new employees).

7. What kind and degree of support (broken down into capital construction funds, operating funds, and political assistance) can be expected from:
   - City/county departments (building/school/planning) and local officials;
   - Community organizations/neighborhood groups;
   - Other arts groups;
   - Corporate and financial leaders in the community, including local merchants.

8. Why is it believed that this support is forthcoming? Evaluate responses in terms of the following:
   - Is the organization equipped to handle the task ahead?
   - Who are its supporters?
   - Are the people necessary to deal with the issue of facility development involved?
   - Do the audiences/artistic resources/community needs justify the changes being advocated?
   - Is a formal feasibility study needed to better address the above questions?
   - Is one able to articulate exactly what is wanted?

If the general response to the above questions is still positive, consider the following in specifying what is needed and desired:

Talk with others about their experiences. Contact the state arts agency for names of others in the state who have undertaken similar facility development projects. Talk with them about their process—what worked well, what didn't work, how much time and resources were utilized, etc.

Build local support for the idea. Local support can be viewed in three ways—financial (hard cash necessary to carry the project through), physical (manpower), and political. Build support beyond just the arts community and include all sectors of the community.

Investigate sources of funding. Normally, a facility development project will involve three kinds of funding—seed, capital, and operating. Seed funding will be necessary for planning activities. Capital funding is necessary to cover construction costs. Operating funding is necessary to run and maintain the completed facility.

Examine real estate options. Options to consider may include to build, renovate, purchase, lease, rent, or develop another real estate acquisition option. In site selection, consider accessibility of the

site? Does it convey the organization's image? What are the land use regulations?

Engage consultants to help. Professional expertise that may be needed at different stages of the project include:

- Arts planning and administration—hands-on knowledge of the art form(s) being housed in the facility;

- Facility development—knowledge in the planning and construction of an arts facility;

- Facility operations and management—knowledge of the daily operations of a facility;

- Design and architecture;

- Funding—knowledge of the development and implementation of a major capital drive;

- Real estate—knowledge of the local real estate market, current strategies for acquiring property, and methods for financing the purchase;

- Legal.

Once all of these areas have been considered and response is still positive, the organization has established the necessary parameters around which a specific feasibility plan can be developed and a final development decision made.

Advocating for the Arts

The local arts agency needs to be prepared to advocate for and organize advocacy efforts on behalf of the arts to insure that they are part of the community's ongoing agenda. Advocacy, or lobbying, is nothing more than the act of persuading governmental decision makers—the mayor, city council members, state and federal legislators—to support or vote for legislation that favorably advances the arts. Advocacy is important because every aspect of community life is affected by government. Every special interest group advocates for its cause, from the environment to childcare to senior citizen concerns and the arts, to insure adequate attention, must be part of the advocacy effort or be left out.

Direct advocacy or lobbying is sanctioned by federal law. In 1976, with the tax reform law, Congress authorized that not-for-profit tax-exempt organizations could use 20 percent of their income for grassroots lobbying efforts.

Preparing for advocacy

To prepare the local arts agency to effectively develop its advocacy efforts, the following need to be considered:

1. Advocacy strategies to address all three levels of government—federal, state, and local—need to be part of any long-range advocacy plan. Some advocacy strategies can be used at all three levels; others are more effective at a specific one.

2. Policies and positions that have been reviewed and adopted by the board of directors form the foundation for advocacy efforts. Without agreed-upon positions, it is very difficult to establish a consistent and unified message, causing diffusion of effort.

3. The local arts agency needs to establish networks to support political advocacy, both within and outside the community. This network might include board members, members, constituent groups and individuals, and statewide or national advocacy organizations and efforts.

4. Appropriate research which supports the organization's position on a specific piece of legislation or issue needs to be conducted and analyzed. If advocacy on legislation is being conducted, clearly understand what the legislation says and its ultimate impact on the organization and the arts.

5. Get to know legislators and public officials. Find out what their interests and backgrounds are. What is their record of support for arts-related legislation? If in a legislative body, what positions do they hold? Who is chair of the committee that affects cause? Who are the strongest opponents? In addition, know how the system works: How does a bill become law? What committees will deliberate the issue before a vote is taken? Is there an ultimate decision maker?

6. Build the capabilities of arts advocates. An effective advocate needs to have the facts, believe in the cause, and have common sense. Provide the facts in a brief concise manner with any call to action.

Strategies for advocacy

There are two underlying reasons for most advocacy strategies: to provide information to the legislator and to recognize the legislator's support.

To develop advocacy strategies and insure ongoing advocacy efforts, the LAA might consider establishing an advocacy committee of board and community members. The committee might be charged not only with the development and implementation of a plan but also with the monitoring of legislation at all governmental levels. Monitoring efforts can be assisted by already established organizations like the statewide assembly of local arts agencies, statewide citizens advocacy organizations, and national agencies such as NALAA, which provides information to and conducts direct lobbying on behalf of LAAs, and the American Council for the Arts, which publishes *Update,* a monthly national digest of arts-related legislation. Specific possible advocacy strategies follow:

Provide testimony. Often public hearings are held to survey the needs of the community or gather formal feedback on a particular issue. Use these opportunities to put forth your message. Be thoughtful and concise.

Put legislators on the mailing list and encourage constituent arts organizations and artists to do the same. Invite legislators to organizational events and recognize their attendance.

Make visits to legislators. In making the call, be prepared with the relevant facts and figures. Be brief, clear, accurate, persuasive, timely, persistent, grateful. Talk with a legislator's assistant or aide if the legislator is not available. Often s/he is the individual who has the most influence on the legislator's support for a cause. Write a thank you.

Write letters or make phone calls. If there is a particular piece of legislation pending for which comment is necessary, write a brief letter or make a phone call to indicate the organization's position on it. This communication, and those of other supporters of the position, will bring attention to the issue. If your organization receives governmental funding, remember to inform and thank your legislators for their support. Encourage your audience, participants, and contributors to do the same.

Hold a special reception or give awards. Many local arts agencies hold an annual reception for legislators with the arts community at a particularly critical point in the political year. This is an

excellent way for the legislator to get to know the arts in an informal and enjoyable manner. Some organizations give annual awards to legislators who have been especially supportive of the arts.

Establish means for regular communication with legislative leaders. For example, in Winston-Salem, regular breakfast meetings of five top community leaders, including the director of the local arts agency, are held on an ongoing, regular basis.

Establish a local network of arts leaders that communicate regularly with each other on legislative issues. In Springfield (IL), the Forum provides a regular meeting time for the directors and/or presidents of local arts organizations to discuss issues of mutual concern and develop appropriate actions, if necessary.

Advocacy insures the arts a rightful place as part of the community's agenda. The local arts agency can harness the means to keep it there.

Resources

Brown, Catherine R., Fleissig, William B., and Morrish, William R. *Building for the Arts: A Guidebook for Planning and Design of a Cultural Facility.* Santa Fe, NM: Western States Arts Foundation, 1984.

A guidebook for the planning and design of cultural facilities.

Golden, Joseph. *Olympus on Main Street: A Process for Planning a Community Arts Facility.* Syracuse, NY: Syracuse University Press, 1980.

A model for identifying and organizing a community's people, ambitions, and institutions for the purpose of building an arts facility.

Independent Sector. "Lobby? You? Of Course You Can and You Should." Washington, D.C.: Independent Sector.

An easy to read pamphlet on the ABCs of advocacy and lobbying.

12

THE ARTS AS CONTRIBUTOR TO COMMUNITY DEVELOPMENT

Local arts agencies can play a key role not only in the development of the arts community—its organizations, artists, and resources—but also in community building as a whole. This is a role that entails participating in community leadership in order to influence future social and cultural directions of the community, using the arts to address current issues and to enhance the visual qualities of the built environment.

The LAA can impact the development and growth of the community by fostering the integration of aesthetics and everyday life, articulating the community's identity, and promoting economic stability and planned growth. This role is often one of advisor and community "conscience" to other agencies that have primary and regulatory responsibility over aspects of community life.

The LAA and Economic Development

Communities of all sizes are struggling with the problem of stabilizing shifting local economic bases. The arts have shown that they can play a key role in catalyzing efforts that will lead to a positive growth direction. The local arts agency can provide the critical link between the arts and community leadership by representing the strengths and interests of the arts in communitywide planning. Critical to this role is establishing the credibility of the local arts agency with its arts organizations and artists, as well as with the community and its leadership.

To be effective in the realm of economic growth, the LAA needs to become familiar and comfortable with the language of economics, real estate and development, tourism and business, and be able to communicate the contribution the arts can make to those sectors. It needs to gain an understanding of established processes and systems in those sectors and make the links between them and the goals of community arts development.

The arts as an industry

Many local arts agencies have undertaken economic impact studies as a method of quantifying the impact of artistic activity on the local economy. Factors that are considered in such a study might include:

Direct spending of arts organizations. This includes how much money cultural organizations spend directly on wages and the purchase of outside goods and services.

Indirect spending which is triggered by direct spending. This accounts for when employees use their earnings to buy meals or clothes; or when a vendor turns around and buys goods and services.

Audience spending. This includes money spent by individuals on admissions and tickets, as well as ancillary services such as restaurant meals, drinks, transportation, child care, etc.

Number of individuals attending cultural activities. Often this is compared with the population of a specified geographic service area.

Number of employees of arts organizations and the number of artists working within the community.

In 1986 the City of Boston Office of the Arts and Humanities conducted an economic impact study. It found that nonprofit cultural organizations had a $500 million impact on the economy of Boston. Over 7.6 million people attended not-for-profit cultural events, which was more than double the number of those who attended professional sports events. Not-for-profit cultural organizations were the third largest nongovernment employer in Boston and the tenth largest category of workers (including artists) in the city.

The arts and tourism

For many communities with declining natural resources and industrial bases, tourism is seen as a method through which a new economic base of support can be established for the community. There is a natural link between the arts and tourism in this effort.

The arts and tourism have their own agendas, but cooperation can enhance the marketing efforts of both, strengthen advocacy, improve the image of the community and, most importantly, stimulate economic growth.

The local arts agency is often the primary arts agency working in collaboration with local convention and tourism bureaus or chambers of commerce. Possible joint projects might augment ongoing programs, such as upgrading, expanding, and distributing the calendar of events; publicizing the event hotline; or expanding and publicizing an annual festival or event. New projects, such as guidebooks to the community's sculpture or architecturally significant buildings; the use of cultural facilities for conventions, meetings, and special events; and slide shows, special displays, or windows highlighting the community's artistic assets, can offer additional opportunities for attracting visitors.

Over the last three years, the Metropolitan Dade County Cultural Affairs Council has focused increased attention on cultural tourism in response to the recognition by the travel industry that the arts "sell" and that the arts are an integral component of its efforts. Programs developed include major local and regional paid advertising campaigns, not only targeted toward reaching the general population but also aimed specifically at black and Hispanic tourists and community members; the First International Cultural Tourism conference, involving ten nations, which has resulted in the establishment of the International Center for Cultural Tourism; and strong alliances with the Convention and Tourism Bureau as a mutual advisor, which also prints and distributes biannual calendars, cultural guidebooks, and other written material that feature Dade County as a cultural destination.

The arts and real estate development and redevelopment

Artists and arts organizations have often been the central focus of development or redevelopment efforts in downtown areas and neighborhoods. A case in point is the Milwaukee Theatre District.

Several years ago, the Milwaukee Repertory Theatre, with assistance from the National Endowment for the Arts, enlisted an architectural firm to study its future facility needs. That study concluded that the theater's present home could not be expanded, that a downtown renovation project was a preferred solution, and that combined funds from arts organizations, the municipality, and the private sector had worked well together in effecting such solutions in other parts of the country. Further study

indicated that a vacant power plant located in an arts-oriented downtown area was an ideal facility. The power company agreed and donated the facility and surrounding land to the theater. The local redevelopment corporation joined together with the theater, forming a task force to shape the project. One of the largest developers in the nation was enlisted to develop the private aspects of the project. Now budgeted at $100 million, the site will include a new mainstage, a smaller second stage, a cabaret theater, a full office, and rehearsal, shop, and storage facilities for the Milwaukee Repertory Theatre, as well as a new lobby for the adjacent Pabst Theatre, a large, city-owned historic hall. Other features of the district include four levels of underground parking, a 28-story office building, an 11-story luxury hotel, a covered pedestrian concourse, restaurants, cinemas, and a riverwalk.

A variety of financing tools are being employed. The city has established a Tax-Incremental District, allowing use of its bonding authority. The developer shares with the city the responsibility to finance all aspects of the project, except the $12.5 million needed for the new repertory theater. Of this amount, $8.5 million comes from land transfers, development fees, and investment syndication. The theater will raise $10.6 million in private funds for construction costs and working reserves. Projected benefits of the project include an expanded audience for the theater, increased commercial traffic during off-peak hours, increased winter tourism and convention uses in the district, and 1,260 new permanent jobs for the community, according to *50 Cities*. The Milwaukee story has been duplicated in many communities throughout the country.

Local arts agencies are being called upon to coordinate and advise on such development and redevelopment efforts. In some instances, they spearhead planning efforts.

Attracting business

Business has grown to recognize that its job is not just doing business but enhancing the quality of life in the communities where businesses operate. Surveys conducted by state commerce and development agencies, national business associations, and the U.S. Conference of Mayors cite artistic and cultural environment as high on the list of reasons why businesses relocate to a specific area. Midsized communities, like Winston-Salem, have been able to attract and retain major corporate headquarters because of the range of quality artistic activity they offer. In addition, they have been able to involve executives from those companies in the artistic activities.

LAAs can help to attract business to a community through a number of different means. First, programs and services addressing quality, access, and resources create a strong artistic presence within a community. Second, LAAs can collaborate with city government, the chamber of commerce, and individual businesses on efforts that will integrate information on the artistic and cultural climate into a community's overall sales pitch. Projects like the Springfield (IL) Area Arts Council's welcome packet, developed with funding from the area's electric company, can be effective tools. Third, technical assistance can be provided to government agencies and the chamber of commerce on the arts in the community. Activities as simple as identifying artists whose work might serve as "souvenirs" of the community, arranging a "tour" of cultural facilities, or providing an artist to perform at a business dinner can enhance any community's sales efforts.

Influencing the Aesthetics of the Built Environment

Local arts agencies are important participants in the development of design standards which improve and protect the design and visual qualities of a community. Ronald Lee Fleming's article, "Aesthetic Policy and Community Identity," in *Local Government and the Arts,* defines the issue as follows:

*More attention must be given to the aesthetics of urban development by the
public and private sectors. Each city should be an attractive and inspiring place
to live, work, and play. Visual quality has an important, often unrecognized,
impact on the livability of the built environment. Legally supportable in the past
when linked to the health and safety purposes of police powers, it has gained
increasing acceptance from courts as an environmental right requiring both
regulatory action and incentives. It can help make the energy conservation of
reusing existing environments a more attractive alternative. At a time when
radical change induces future shock, increased attention to aesthetic quality
becomes an important planning tool for insuring cultural heritage, reinforcing
personal identity, and encouraging community participation.*

Fleming identifies a number of areas in which "policies" can be set:

Land use. Tax policies, zoning, and building codes should encourage attractive use of land and
help to articulate quality standards in architectural design and site planning.

Built environment. Streetscape improvements—street furniture, lighting—should be designed for
aesthetic impact as well as utility.

Sign regulation. Minimum standards for signage, including height, flashing graphics, animation,
etc., should be regulated.

Design review. Use of design panels to review existing community development and proposed
public and private improvements, and recommend ways to enhance community aesthetics should be
considered.

Utilities. Underground utility transmission should be promoted.

Historic preservation. Efforts should be intensified to protect historic, paleontological, and
archeological sites and architectural monuments.

The local arts agency can play a role in the development of this type of communitywide policy
through participation on the appropriate governing committees. The Evanston (IL) Arts Council works
with Design Evanston and Evanston Preservation to form recommendations that will assist in the
setting of a citywide aesthetic policy.

Art in Public Places

Over the years, the local arts agency has become a primary player in public art, initiating individ-
ual projects or developing ongoing art in public places programs. The local arts agency's role is
normally twofold. First, it is the initiator and administrator of public art projects. This role includes
responsibilities ranging from obtaining funding to site selection to commissioning art work to serving
as liaison to the multitude of city departments which may be involved in the project. Second is its role
as "curator" or "overseer" of public art within the community. This role may include documentation,
maintenance, and preservation. The local arts agency may also act as advisor or policy maker to
oversee the public art efforts of different entities in the community, including those that are part of
private developments, to help ensure consistent quality of artwork and fair treatment of artists. Among
the many local arts agencies with active public art programs are the Sacramento (CA) Metropolitan
Arts Commission, the Seattle Arts Commission, the Arts Council of New Orleans, the Cambridge Arts
Council, the Phoenix Arts Commission, the Dallas Division of Cultural Affairs, and the San Francisco
Arts Commission.

Richard Andrews notes in *Going Public: A field guide to developments in art in public places:*

*In 1965, when the National Endowment for the Arts was created, there were
only a handful of ongoing public art programs in this country. In 1988, there are
at least 135 annually funded programs at the state and local levels, with many
more single projects undertaken by communities. The last significant period of
federal support for public art (prior to 1967) occurred during the 1930s with the
Works Progress Administration (WPA) and Treasury Section Art Programs.
The character of support for public art in 1988 is markedly different from the
WPA period, and the change is most clearly seen in the local origins of most
projects, as contrasted with the centralization of the WPA period.*

*Today, instead of a single program radiating out, we have hundreds of
independent projects underway, many of which begin with good intentions and
end, as they rightly should, as small, community-based projects which achieve
their financial, artistic, and social goals through an ad hoc process. Other
projects, or ongoing programs, have larger civic ambitions and undertake a
lengthy process as they work with and through government agencies, define the
goals of their project, seek out and select artists, meet with diverse community
groups, and enter into contracts for the creation and long-term care of artworks.*

*The most interesting projects and programs are formed from a clear
understanding of the particular context, whether site or city, which then serves
as the foundation for the meaningful involvement of artists in the building of
public places. For this reason, the particulars of one public art program are not
readily transferable to another city or situation.*

*There is a danger in the codification of public art processes as a means to
offset controversy, and, in particular, the tendency toward administrative
definition of "successful" approaches to public art, such as design teams,
functional art, and community review processes. A too rigid classification for
the bureaucracy of what, heretofore, have been situational and ad hoc responses
to particular contexts may inhibit or limit exploration and yield an art of
blandness and consensus.*

*However, there is another side of public art which has raised many
important and far-reaching concerns in recent years, yet for which little
documentation or analysis exists. The arena referred to here is responsibility
for public art already in existence, encompassing the issues of conservation and
maintenance, as well as the often controversial options of relocation or
deaccessioning. The massive effort to restore the* Statue of Liberty *and the
outcry over the request to remove Richard Serra's* Tilted Arc *are recent
examples which indicate the need for thorough study of this area. All too often
the excitement of commissioning new works of public art has overshadowed the
need to evaluate and conserve that which already exists.*

Establishing an art in public places program

As mentioned by Andrews, an art in public places project can be a singular effort or the product of
an ongoing program. In either case, the most successful projects reflect the uniqueness of the particu-
lar community context.

While this is so, many programs share certain common goals:

- To improve the quality of life for local citizens;

- To contribute to civic pride and identity;

- To make art more accessible to community people and to promote awareness of the visual arts in the public environment;

- To strive for the highest quality art.

The percent for art model

Many ongoing programs conducted by local arts agencies are financially supported through the adoption of a percent for arts law. A typical percent for art ordinance will stipulate that a certain percentage of the cost of constructing or renovating a public building or site be set aside for artwork for that site. However, the definition of "artwork" which may be supported varies. In some instances the definition of artwork restricts use of legislated funds to work that is two- or three-dimensional, such as murals, sculpture, weavings, or stained glass, and is permanently installed. Other guidelines, as in Los Angeles, allow for a wide variety of projects ranging from "on-site installation of public art to facilitation of temporary exhibits and festivals to the development of cultural facilities."

It is important to remember that the statutes of percent for art legislation are not goals in and of themselves but rather the means toward realizing the mandate of the public art program. Legislation and ensuing policies should enable the most creative approaches and solutions. Unnecessary restrictions in the law, such as limiting the use of funds to the site which generates them, may pose problems later when logical sites for public art activity cannot be addressed because they do not have renovation or construction planned, or because sites which do are considered inappropriate for public art.

Community involvement

When public art involves public money, the development of an accountable selection process—one which accommodates public participation—is often a program priority. Relevant information about the social and physical context for the artwork is critical to an informed and appropriate selection. Thoughtful community involvement and development must precede, accompany, and follow every installation. Community members provide the necessary information about the context of the public art project. Participation of this nature fosters a feeling of investment in and ownership of the artwork.

The artist can be the greatest resource in facilitating public understanding and acceptance of the work by engaging the people as an integral part of the creative process. The artist can work directly with users of the space to determine their expectations and consider those in developing his/her vision. The artist may do part of the creative work on-site to promote a broader public understanding of the artist's way of working. The local arts agency can provide for lectures, seminars, or public forums to discuss the work.

Preservation

Public artworks are public assets and resources. Their preservation must be a part of a public art plan. Activities may include those which assist in keeping the work on display, physical conservation, promotion and public education, maintenance of the work's visibility and meaning in the community, and documentation.

Seattle: Public Art Pioneer

*"Seattle has led the way in the practical integration of public art within municipal plan-
ning and budgeting processes. In 1984, the Seattle Arts Commission carried out a study with
the objective of developing a rationale for making site recommendations for public art
projects within a network of primary public places, in particular, downtown areas. It was the
philosophy of the arts commission that it could 'support the city's sense of identity by spon-
soring artworks at these places of social commerce or significant public meaning. Art
commissioned and created in relation to these areas will contribute to the vitality of the city,
reach a wide audience, and further define a place's significance.'"*

—Going Public

Seattle's interpretation of this philosophy has resulted in some of the most creative public
art in the country, including three series of artist-designed manhole covers in locations around
the city featuring native American designs, a map of Seattle, and cartoon faces of citizens;
Viewlands-Hoffman electrical substation, described as "low tech whimsical with high tech
functional architecture," innovative in its venue as well as use of a design team of artists and
architects; a portable collection of over 1,500 works, including not only visual art but audio
and video artwork and books; and over a dozen design team projects for police, fire, and
utility stations, and parks and highway development.

The Artist as Catalyst for Local Action

The artist working within the community context can play a critical role as a catalyst, initiating
action to address issues of concern. A neighborhood artist, or "animateur," can help people build and
participate in community life, articulate their aspirations and grievances, and make art from the
material of their daily lives. This process, called "animation," is defined by the Council for Cultural
Cooperation as:

> *...that stimulus to the mental, physical, and emotional life of a people in an area
> which moves them to undertake a range of experiences through which they find a
> greater degree of self-realization, self-expression, and awareness of belonging to a
> community over which they can exercise an influence.*

Common characteristics of animation projects are:

- They encourage critical thought and action;

- They are based on the idea that ordinary people can take an active role in
building culture and community;

- They take it as given that culture is dynamic and that nonartists shouldn't be
consigned to the unfulfilling role of consumer;

- They see the artist as a social being; not as a person set apart to be admired
from a distance but as someone whose skills, creativity, and commitment can find
expression and meaning through working with others;

- They have continuity; a single event or exhibit is not animation.

Don Adams and Arlene Goldbard note a few examples of animation projects in an article appearing in *Connections Quarterly*, winter 1983.

> *A typical town artist might work in a "new town" setting, employed by a development corporation or city council to help local people create amenities and arts projects where they have not had the time or impetus to evolve gradually. A sculptor/community organizer, for instance, would live in a house and use a studio provided by the community and, over a period of years, help to design and build playgrounds, public squares, decorative elements for buildings, gardens, floats for local pageants, scenery for community drama, and so on. An artist whose background is in public housing might help to create theater that expresses tenants' concerns about the need for repairs to their houses; or with teenagers, helping them to make videotapes about their lives in the community; and with both groups to plan a festival day that brings everyone together.*

Local arts agencies can assist in this process by recognizing the validity of animation as one method for building community, by providing financial support to animation projects, and by encouraging the development of training in this area.

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Partners for Livable Places. *The City as Stage: Strategies for the Arts in Urban Economics*. Washington, D.C.: Partners for Livable Places, 1983.

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VISIONS FROM THE FIELD

As the local arts agency field moves toward the twenty-first century, it will continue to be shaped by the diversity of voices and visions which comprise community cultural leadership. The following collection of essays and reflections by some of these individuals alerts us to the dangers and challenges ahead and illuminates directions to move the field forward.

Our Vision for the Future

Robert L. Lynch, president and chief executive officer
National Assembly of Local Arts Agencies

(This excerpt is from *Arts for America: A Vision for the Future*, published by NALAA. It is reprinted here by permission.)

The arts as a full community partner at every level—a silly dream or an inevitable result of life in the twenty-first century? The idea of the local arts agency has come an amazingly long way. It begins with an American history that was not a nurturing, encouraging environment for art as an integral part of community life. The concept grew from the first glimpses of community need and local interest in art for all in the late 1800s to a movement that has snowballed to include over 3,000 organizations today. The local arts agency story is a phenomenal tale that has, in actuality, just begun. Where are we, as a national movement, today? As a nation, we are diving headfirst, with rapid speed and little preparation, into an exciting, fast-changing, turbulent, opportunity-filled arena that desperately needs the vision that leaders of local arts agencies can bring.

Identity
For local arts agencies, the challenges will be many. Identity, to begin with. Just what will an LAA be in the twenty-first century? Today, LAAs share the common bond of each serving a particular locale and attempting to serve the various art forms in that locale. The similarity often ends there, with some great LAAs specializing in arts program development and presenting, because there is nothing else in their communities, while others become service providers for the institutions which produce the art. Still others have focused on that one essential service— money, by raising government or private dollars and giving them back out. The role of communitywide public planning, perhaps the most exciting and future-shaping function for an LAA, is

embraced most firmly so far by our members serving larger communities. It is the rare local arts agency that can integrate all four of these key functions—programming, services, money, and cultural planning—at the local level, but when that does happen, the true power and promise of an arts council, city arts commission, or cultural alliance jumps out. Deciding what local arts agencies should become is our most important challenge today. Making that decision proactively, not reactively, is our greatest opportunity. Our world changes hourly. Demographics, global survival issues, and the safety of nations all change. In the arts, the audiences, interests, delivery institutions, and art forms themselves are all shifting. Organizations, in order to survive, are finding that willingness to accept change is an essential arts management tool.

Sometimes we in the arts think that the larger issues are not our business. According to Lester Brown, of World Watch Institute, the five most important issues facing the planet today are: population growth, soil erosion, the threat of nuclear war, deforestation, and climatic change. Is there even one thing that we can do about these issues? Maybe. Maybe we can host the art exhibits, mount the plays, fund the performance artists, or keep alive the poetry that puts these issues before the public's eye. Maybe we are the link in the community planning process that keeps towns human and empty spaces green.

Support

What will the support base be? It has been proven that a local government support base for the arts exists. LAAs will continue to fine-tune and improve the natural relationship that has evolved over the last five years with local government. Local government support for the arts will be developed into a science by the best LAAs, and that model will be replicated in cities, counties, and towns across the nation. Also, while not losing sight of corporate, foundation, and individual donor opportunities, LAAs, in the best entrepreneurial spirit, will continue to build earned income through seminars, projects, and increasingly sophisticated marketing. Local support issues will become crucial. As federal government support for the arts maintains essentially a holding pattern, the responsibility for major support to our institutions, small and large, is shifting to the state and, even more so, to the local level.

Cultural diversity

We are a culturally diverse nation and we will become even more so. It is not enough for an LAA to be responsive: it must be proactive. It must itself be culturally diverse in its philosophy, its efforts, its makeup, its very fabric. The local arts agency is the community partner that must and will embrace all segments of the community, that sees the face of America broadening and changing, and takes as its mandate the celebration of the arts both for and by all peoples in those communities. The boards of directors of LAAs have already become the most ethnically enriched and ultimately will truly reflect the face of our nation. This leadership position will radically change the role of arts support at every level, as well as the range of the arts we view, hear, and are shaped by in the next fifty years.

Quality

Quality! This is our word. This is not the domain of a few self-appointed guardians. The treasures of every community are increasingly supported in a major way at the local level through the LAA. This will continue, just as LAAs will continue to help others become the best that they can be and determine just what their own treasures are. Quality that permeates all levels, and that reaches and involves in a participatory way all community residents, will become a priority as communities seek to provide the kind of amenities necessary to retain a population with increasing leisure time and rising expectations.

Integrity

LAAs today continue to speak out for new experimental art activities and opportunities for community participation. Arts councils and commissions champion the uneducated audiences

as well as those who have had more opportunities. The LAA of the future will be in an even stronger position to support the right to fail for artists and organizations, and encourage them to take risks.

Policy

LAAs are expanding upon long-held "seize the day" programming strategies. LAAs often took advantage of any opportunity to get things going in a community. Today, more and better planning efforts produce top-quality results and leave a base of thoughtful policy decisions to guide the community in the future. This future will be shaped by hard work from every part of the community power structure. Strong cultural leadership with long-term social, economic, and aesthetic impact will become increasingly important for community survival.

Learning from the past

If only the future could be predicted with the accuracy of hindsight. But we can learn from the trends and results of the past. Ten years ago, had we looked carefully, some major trends of the times might have predicted what would follow. The trend toward community rediscovery in the 1960s greatly fueled the movement that grew from a mere handful to 3,000 LAAs today. This rediscovery spawned such community-directed innovations as percent for art ordinances and the public art programs of today. The trend toward home use of electronic innovations, such as the computer, led to today's cheaper and more effective financial management of LAAs and the higher quality printed materials that have led to a better image for LAAs as viable partners of the business community. The trend toward rediscovery of urban centers has led directly to the half-billion dollar investment by local government in the arts nationwide. The very emergence of multimillion dollar urban arts organizations has produced today's new national political know-how and clout in the LAA arena. The Reagan administration's trend toward a smaller federal government provoked the emergence in our own field of locally focused incentive matching grant programs, such as the Endowment's Locals Program and the need for stronger local arts councils, as well as the need for stronger watchdog national arts organizations.

Coming trends

Today we are faced with incredible opportunities and some clear indications of what is to come. Are we prepared to use our abilities to adapt and change to take advantage of the situations that we know are coming? Steady economic growth! Indicators are that steady jobs, decreasing unemployment, and a financially more secure America is the direction of the future. Perhaps LAAs will take this as an opportunity to do more private sector and individual fundraising. Perhaps LAAs will take this more stable support base and be ever more creative in extending the arts to help those less fortunate and to attack through cultural activity societal problems like hunger, homelessness, AIDS, and basic educational deficiencies of our nation's children.

Ethnic enrichment of our population! At least 25 percent of our nation's population will be of black, Hispanic, or Asian origin by the turn of the century. LAAs which wish to stay in business must be involved in introducing and nurturing "new" old art forms. Culturally diverse boards of directors will introduce a renaissance of traditional art from different cultures and in different languages, alongside a new, emerging art that reflects global influences.

Small changes/big opportunities

What about all the slightly less critical changes that are almost sure to happen, and how will they affect our art world? Predictions that one-half of the population will be working (albeit part-time) with flexible work hours could mean a new LAA emphasis. It might mean that as households by day grow smaller or empty, workplace giving programs and art activity will become essential venues for the entrepreneurial arts administrator. Increased leisure time! Experts are saying that this increase in time, while largely focusing on home-based interests, will also produce a great deal of travel activity. For the future, this, along with the largest number of

retirees in history, is a clear indication that arts and tourism will continue to be an important pursuit for communities wishing to find more work for local artists and more revenue to support innovation. Cheaper and cheaper technology will surely see most professionally staffed LAAs electronically and financially equipped for more effective administrative procedures. Even volunteer agencies have access to the most modern equipment, as individuals and small businesses in even the most rural areas acquire new, inexpensive hardware. One result will be an increasingly professional look to LAAs and leaner, more efficient administrative staffs. The trend towards exurbia—cluster communities outside of old-style cities—is already spawning new communities in areas around Phoenix, greater Washington, D.C., San Diego, and other cities. Less centralized arts activities and "new community" arts councils are soon following. Look homeward! A decreasingly inquisitive and more slowly aging middle class will stay in comfortable, electronically outfitted homes. LAAs might be able to take advantage of the increased potential for individual giving from this somewhat stingy (up to this point) age group. To reach these recluses, there will certainly be an increase in home-directed programming, whether via video, cable, satellite, radio, or any other new mechanism that can reach into a "home comfort center."

The essential arts ingredient

I see the arts and the nurturing, developing role of the local arts agency not as a silly dream but as an acknowledged, essential ingredient for community livability, even for community survival. We have reached a period in history of amazing and rapid change. Boom communities such as Houston can go bust overnight, and dying centers such as industrial New England can metamorphose into economic trendsetters in an equally short period of time. Experts say that any given community loses 8 to 10 percent of its existing jobs each year. Fifty percent of a community's job base, then, is replaced every five years. That means that job stability or job base increases depend on new jobs, new industries, and new entrepreneurs coming into a region and starting up new businesses. Why would they come to your town or region? Cheap space? Sure. Access to materials and labor? Maybe. But how about an enjoyable place to live, a community of beauty and intellectual challenge, a community where kids can get involved in every segment of the range of cultural activities, where quality arts education prepares them to make qualitative judgments on the look, safety, and future of their world; a community and climate in which the arts can thrive.   I think that the choice is becoming increasingly clear and that arts for America, the arts as an essential component for the survival of every American community, is not only a vision but a pathway to the future.

Maximizing the Local Arts Agency's Future Success
Chris Van Antwerp, executive director
Michigan Association of Community Arts Agencies

(This article was prepared by the author for this publication.)

The local arts agency movement in the United States continues to expand. During the last ten years, arts agencies have sprung up in urban, rural, and suburban areas in the farthest reaches of our nation. Communities have identified the need for arts service organizations, as well as multiarts programming organizations. These organizations have been very helpful in building an arts infrastructure at the local level. To maximize their success as we enter the last decade of the twentieth century, the LAA field must focus on developing:

1. A clear definition of the local arts agency.

2. A vision for local arts.

3. *An understanding of leadership needs.*

4. *A commitment to arts education.*

5. *Community through the arts.*

Only if these issues are addressed can local arts agencies progress and serve their communities effectively.

First, a clear, concise definition of the local arts agency is a must. Confusion has reigned among funding sources; state, regional, and national service organizations; and local arts agencies themselves, because no clear definition currently exists. Some LAAs are umbrella service organizations for discipline-based arts groups; others are multiarts programming organizations providing arts exhibits and performances for a community; still others are a combination of both. The field needs to carefully examine the common threads of these diverse LAAs and utilize these as a beginning point to develop a universal definition.

Overlapping services are often a problem within a community. When LAAs clearly understand who they are, their constituents know what to expect from them and duplication is less likely to occur.

Second, it is the responsibility of the local arts agency to articulate a vision for the arts in a community. The LAA can help to unify the distinct characteristics of all of the arts interests it serves. It is essential that arts groups speak from a visionary point of view. It is important that the local arts agency be the mechanism through which the local community can develop and embrace a common arts vision.

A clear vision can come about only through planning. A strategic planning process will help the LAA identify local needs and assist in providing vision. Vision does not just happen. It is fundamental that the LAA assume a leadership role and develop financial resources so that all arts organizations served can participate in the strategic planning process. This vision can then be enhanced by a cultural plan for the community. The building of a community cultural plan is also dependent on LAA leadership.

Third, leadership in our society is in crisis. The local arts agency can make a difference within its community by addressing this issue. Critical needs exist at both the board and staff levels. Board members must take their responsibilities seriously. As stewards of the public trust, their job is most important. Good board members have to be trained, and LAAs need to provide this training for their own boards, as well as for those of their member agencies. Boards must recognize the difference between governance and management. Staff development is equally crucial. Staff members need to grow and expand. For this to happen, staff must have a secure environment for sharing and learning. Staff members need assurance that the board values training. It can be expensive to provide these opportunities for both board and staff. However, dollars to develop leadership are dollars well spent in providing long-term stability for LAAs and their constituents.

Fourth, arts education needs to become a priority for local arts agencies. Not to do so will allow continued cuts in arts programs in the schools. The education system is one measure of the public's commitment to the community's cultural life. The students of today are the artists and audiences of tomorrow. Arts education is dependent upon supportive school boards and administrators. LAAs will have to develop advocacy skills in the education arena to influence positive outcomes in decisions affecting arts education programs. The education system is approachable. Arts interests must be heard. Individuals in the community will have to voice their concerns about quality arts curricula and teachers to school boards, administrators, teacher's unions, and the media. Without strong support from the arts community for arts education, arts programs for our school children are in jeopardy.

All of this leads to community development. Here the arts play a unique role. The arts affect the entire population. They erase social, racial, and religious boundaries. The community can coalesce to produce a festival, pageant, or play. Because of these endeavors, people unite to

celebrate community. Through this process something special happens—individuals are able to grow, develop self-worth, and have aesthetic experiences in the context of their own community.

Developing individuals through arts experiences translates into developing community. When LAAs are able to define who they are, develop vision, provide leadership, and influence the education system, they are involved in community development. These essential components make up the basic fabric of community life. When LAAs truly understand this, they will affect positive change for communities across the country.

Possible Futures
Libby Maynard, artist and director of special projects
Humboldt Arts Council, Eureka, California

(This article was prepared by the author for this publication.)

The future is one of those unknowns about which people like to ponder a great deal. Depending on your philosophy, it is generally something that we have absolutely no control over or something which we create. Because I am an artist, I prefer to consider the future as a work of art. I can plan it and put my thoughts and plans into motion. Somewhere along the line it will take on a life of its own and become greater than I could have envisioned. What follows is that the greater my vision is, the greater the future will be.

The beginnings of all art are rooted in the creative expressions of all people. Thus, what we call folk arts are the precursors of future classical arts. It just takes time, acceptance, refinement, and being adopted by the power elite.

I like to think of local arts agencies as the "folk arts" of arts administration. Local arts agencies grow out of a community's particular needs. It is the direction provided by willing and visionary workers in each community that forms the structure, services, and personality of each LAA. No wonder people who like things that fit into neat, easily distinguished categories have trouble grasping a movement of 3,000 individual exceptions.

It is the variety and individual strength of commitment that make LAAs effective and that position them to assume eventual leadership in the future.

There are a couple of newish cliches I want to throw in at this point: "Think globally and act locally" and "High tech/high touch." Both are central to the future of LAAs and to the future of the arts.

"Think globally and act locally" has been around awhile, yet it has only recently really begun to be understood by the public. It is only recently that it is being incorporated into the understanding of the political and community growth process at the local level. (It's probably years away from being truly understood at the national political level.) Nevertheless, it is the foundation of the recent and future growth of LAAs.

Nearly instantaneous media coverage of world events creates a knowledge of the global community of which we are a part. It influences how we perceive ourselves and our lives, and it directly affects the creative output of artists. Whether artists choose to hide out in the country or the city doesn't matter, it's all a reaction to the sense of global community.

Yet, trying to act to affect the global community can be infinitely frustrating, so most of us act to influence our own communities. My personal ethic is that if I can live my life as thoughtfully and well as I can, it can be meaningful and influential. I try to extend that to my LAA and to the way I run it. My commitment and vision for the future is echoed all across the country in diverse and complex rhythms of action which are molding LAAs and their impact upon our future.

"High tech/high touch," coined by John Naisbitt, addresses the situation of transitioning into an increasingly technological/high tech society and the resultant need to have more exposure to "human/humane" activities to balance the culture shock. The "high touch" needs are often met by artistic and cultural expressions and involvement.

As our lives and society become high tech, there will be greater need for accessible and diverse arts. LAAs are in place to deliver.

The community-based nature of LAAs positions them to be the first to perceive people's needs and to respond to them through services and programs. Visionary LAAs will be listening to their communities and planning to meet the needs of people to maintain a feeling of humanity in an increasingly technological society. It is an extremely challenging and formidable task that will have great psychic rewards (that's what they always tell us we're getting when we can't get paid much), and if LAAs are ready, great financial rewards. Being ready requires vision, planning, and being prepared to act when the time is right.

The future may hold a new type of community for LAAs to serve. As I see it, the traditional community is often geographically based: a town, a neighborhood, a region. Other types of communities include those based on common interest, such as the community of doctors or timber workers.

Geographic communities generally serve people in person. People get together to attend events, hold a critique group, or work together to solve local problems. Issue or interest-based communities can become established through mail, telephone, or computer networks. Some of these will present opportunities for LAAs to creatively respond to and devise programs to meet their needs. This implies, of course, that LAAs will be entering the high tech world themselves and expanding the boundaries of service to keep up with the cutting edge of artistic endeavor.

Hand-in-hand with great opportunity comes the possibility of great disaster. We have created a generation of art illiterates through the appalling lack of art in the schools. Misplaced penny pinching and a lack of understanding of the role of the arts in society and human nature deprives school children of integrated arts programs. LAAs not only have to create appealing and interesting programs to attract these people, they have to educate them. A failure to do this could spell financial disaster for many LAAs.

Additionally, economists are predicting a return to a have/have not social and economic split. Perhaps LAAs will evolve to serve each segment and become split themselves. There is some evidence of that already. The haves tend to support the classical European arts. The have-nots tend to be ethnic and still strongly rooted in their cultural heritage.

This dichotomy is already inherent in the American view of life which artificially separates art, science, and everyday life. Most world cultures understand that the three are inextricably intertwined. How the United States deceived itself into the present view, I don't know. What I do know is that we must reintroduce art, science, and life into a unified whole, and we can learn some lessons from cultures which still integrate them.

The future, and the roles LAAs will play in it, are there to be shaped.

Turning Forty

**Maryo Ewell, community programs director
Colorado Council on the Arts and Humanities**

(Editor's note: The first local arts agencies in the United States were established in 1948. This article, written in 1988, marked the LAA movement's and Maryo Ewell's fortieth birthday and was prepared for this publication.)

Local arts councils are now old enough and wise enough to lead the essential and, perhaps, desperate struggle to ensure that they realize three goals:

> *1. That every child and adult has a birthright to create, to make up something that is unique to him- or herself.*

2. That every child and adult has a birthright to interact with excellence.

3. That living together in a community be a source of unique pleasure and inspiration to all who live there.

This will hardly be easy.

Can we community arts workers undertake this anew? Are we willing to start another cycle in the spiral?

It is time to dream again but not to dream in a small way. It is not enough to provide opportunities, to educate, to do good long-range plans, to provide art to everyone. It is not the time to leave to our children the task of offering a requiem to our late great society; but it is the time to insist that there be a future for our grandchildren, a future rich and intoxicating. It is not the time to decorate but to change. It is not the time to market but to invent.

Perhaps in a way that no other entity can, community arts councils can be the agents of transformation—if we make an active choice to be. What can we do?

We can tackle the question of language. We must communicate what we mean. We must find a vocabulary of passion, brilliance, great ideas, human values. We must eliminate (or, at least, use with humor) our reactive vocabulary of business, management, and "measurable outcomes" as reasons for the arts. We must speak our heart and invent our language, and in doing so, we must communicate what community arts is really all about.

We must speak of and demonstrate excellence. I do not mean that we should compete only in an established arena and do well, although we have the ability to do that. We must proclaim, we must teach, "quality." It is community arts, I believe, that will define "quality" in the next century. Our way is synergistic, drawing from and proclaiming many cultures. It is not generally understood. That is our job. The best definition of quality I know is: quality is respect for people. Why be shy about saying this? Who else is in a position to do so? Is this not what we are about?

We can proclaim breadth. We must assert a single spectrum of "art." In our communities, we can demonstrate that "folk arts" and "cutting edge" contemporary arts are not diametrically opposed but rather are supportive and complementary ends of a single spectrum of the creative potential of consciousness. We can proclaim the exhilaration of cultural differences and the expression of these differences. We can, in fact, start talking about "culture" and stop abstracting the arts from culture, as we have too often done.

We can vigorously combat the fact that our communities are becoming generic. We are the logical leaders in local coalition building on a scale that we have rarely attempted We must be unafraid to invite powerful organizations to join in under our umbrella. We need no longer be the "coordinators" or "responders." It is time to act, to invent the coalitions of local power that can effectively say, "Our community—this place where we have chosen to live—is a place like no other. We will assume control of our life here. We will reclaim this community as ours."

I am reminded of folk artists, usually women, who created fantastic and beautiful things to decorate and make personal their homes. They did not consider themselves artists; they were simply inventing and fabricating something unique and beautiful for their families. We must take the same approach to decorating and making personal our communities, for "family" in the 1990s must be collective, and so must its home.

Indeed, we can create ritual and celebration. We can allow citizens to play and to embrace one another. We must create venues in which they can do this without embarrassment.

There are things which stand in the way of achieving these ends and attitudes. The first is that we are too often defensive about who we are and what we do. Why do we worry so much about what we will do in our next job. Is not taking the lead in transforming our communities a task of a lifetime? Can we not think of ourselves as the leaders to do this?

We are embarrassed about saying who and what we really are. We talk economic impact

and filling the house. I rarely hear about human beings, belief, creation, love. Yet in private, we all say that this is our real motivation.

We talk about audience development rather than community building. There is nothing wrong with audience development; it is a useful tool. But it is not a movement.

We allow ourselves to be dominated by our structures rather than by our passions. Funding sources are somewhat responsible for this. They so often make awards on the basis of sound management and institutional long- range planning. So we have come to congratulate ourselves in terms of numbers, black ink, growth. We compare ourselves to other structures. We have lost, in part, the wonderful innocent tendency toward guerilla programming that characterized our early days. Why do we need structures? What are they for? We must ask these naive questions all over again.

We do not think of our organizations as works of art, beautiful things fashioned by creative, playful thinking by board and staff. It is ironic that we do not allow for this.

We rarely allow ourselves to be vulnerable—to artists, to children, to weird ideas, to voices different from our own. We are too quick to pronounce. We speak glibly of quality. Do we know what it is? Do we ask? Have we allowed ourselves to be helplessly vulnerable when confronted with someone else's vision of what life means?

We have laid a wonderful foundation. These barriers are not insurmountable. And with the confidence and innocence of 40 years and with wisdom and a sense of adventure, we can begin the next phase of our work. We can be absolute in our integrity, and we can declare democracy, and human and community rights, and love. We can illustrate our speech by the actions of our community arts councils and by those of our councils in concert with other groups. We can, and must, deal with the future of our planet and its people.

The choice is ours.

Local Arts Agency Success and Future Challenges

Richard E. Huff, director
Locals Program, National Endowment for the Arts

(This excerpt from an interview with Richard Huff appeared in *Connections Quarterly*, vol. 8, no. 1, September 1988. It is reprinted here by permission.)

Connections Quarterly: How should a local arts agency define success?

Richard Huff: Survival is a measure of success. The fact that a local arts agency persists over a period of years means that it has defined its role in the community—a role which it can accomplish successfully and one which the community is willing to accept. Another measure is that a local arts agency's defined role is recognized not only by the agency itself but by the arts constituency and the community. I don't think that there is any one formula for success. Success demonstrates flexibility and the capacity to change over time.

I get a lot of phone calls from people saying, "Richard, what should we do?" My answer is, "What needs to be done?" and "Are you the right people to do it?" Perhaps there's a need for money or technical assistance or facilities. A local arts agency might be public or private. If you're private and the environment of cultural facilities is in the public sector and the number one need is public facilities, you may not be the right organization to do the job. On the other hand, if the defined need is advocacy and you're public, there are going to be significant limits on what you can do; therefore, you may not be the right unit to do the job.

I think a key question is: What is the need? I think there has to be a basic understanding of who you are and what you are. Are you a council of, for, or on the arts? Those are simple words, but they denote significant differences and philosophies about how a local arts agency works.

Often, a local arts agency will start out by representing arts groups. That's fine, but it really is functioning as a council of the arts. It's got the arts sitting around the table. On the other hand, the primary reason for a local arts agency to have an appointed city council is to work for the arts in the community. The way those two different bodies may address any given need is going to be significantly different. Yet, most of the time I find that the fundamental understanding of who the agency is isn't clear. Consequently, when an LAA tries to address needs, it gets into major problems. How, then, does a local arts agency define success? First of all, it has to define itself.

Of course, this definition should be allowed to change over time. I don't know anybody who can plan the arts. You can plan your relationship to the arts; you can plan the community's relationship to the arts; you can plan the government's relationship; you can plan funding; but you can't plan the arts themselves. What you can do is to plan these relationships, as long as you understand that that's what you're planning. Will the arts allow you to plan them? Probably not.

CQ: What changes do you see in the future for local arts agencies?

RH: LAAs have moved out of the missionary phase, which said: "Everyone has to have an arts council. Let's go out and create one." Those in the missionary phase had a singular vision: "We need an arts council or a local arts agency. If we get that, we can solve all problems." One immediately expected everything to occur—all the financial problems with the cities would be solved; planning would come together. But it was a very monolithic view of the world.

However, as we get a little older, we begin to realize that that view of the world isn't quite correct. We find that there are things that some local arts agencies realistically are just not in a position to do or will not be allowed to do. I think we're now in a period of growing maturity. I think we see ourselves growing beyond being simply vehicles for money or information, although those are still important roles. We are now beginning to find ourselves involved in areas of planning and in city and community decision making.

That's a new role for us and one which I'm not sure we're yet equipped to handle. Our training has been in the arts. Many of us have learned about politics the hard way. However, there's a growing realization that local arts agencies are more than just another layer of bureaucracy or a financial resource. Cultural planning is the biggest change that has occurred in the last ten years.

There also seems to be an unfixing of the idea of an LAA being the arts organization in a community. Some years ago, I took a hard look at Seattle, which in the '70s was the leader. Interestingly enough, I found that a plurality of organizations there created its arts environment, any one of which could probably fit into our definition of a "local arts agency." The ones I recall were the Seattle Arts Commission, which was doing municipal funding and public art; the Seattle Center Authority, which was the landlord for cultural facilities; the King County Arts Commission, which picked up where the city limits of Seattle left off; the united arts fund drive at the corporate level; Allied Arts of Seattle, whose function was advocacy; and the park and recreation program, which operated a dance center and a theater center.

Admiring as an outsider what a fabulous city for the arts Seattle was, the thing that struck me was that I immediately assumed that one local arts agency had created that entire environment. It wasn't one at all! It was a plurality of organizations. And, the thing that made it work was the fact that each of those organizations had defined its role in the community, the function it was going to serve. Even more importantly, the arts in the community had agreed upon the appropriate role for each of those individual organizations to perform.

As we look at the local arts agency movement across the country, I think that we're beginning to reach some of the sophistication that Seattle attained, with the growing recognition that there needs to be a variety of organizations.

If one buys that argument, then the answer to that earlier question, Who and what are you?, becomes even more important because it means that you don't have to try to do everything. You're not in a position to do everything. I think we've suffered for a while from that syndrome of wanting to do everything. I think some of the major cities wrestle with this: "But we've got an

arts commission, why do we need an arts council?" "But we've got an arts council, why do we need an arts commission?" Often, we forget that we exist in a community basically because there is a recognized need for us, and the community allows us to fill it. If the community doesn't allow it, they can stop us simply by cutting off the money. I think that often our own arrogance gets in the way. "We have the answer. We're going to tell the community what it needs." If you want community support—either public or private—then I think you at least have to be conscious of the community in which you exist. We all have responsibilities in that way.

The world is changing There are arts councils that have gone out of existence because they did not recognize that the world in which they lived had changed. Now they're gone. Everyone said, "Oh, what a tragedy!" Is it a tragedy? I don't know. My feeling is that it's a tragedy that they didn't remain aware of what needs required fulfilling.

Our field has been inwardly oriented up until now. We're just beginning to look at how we relate to the broader issues in the community such as zoning, planning, and design. We're only now starting to look not just at ourselves but at our role as a responsible member of the community and a participant in national policy decision making. The program I run at the Endowment focuses local arts agencies on relationships—planning relationships, municipal government relationships. The programs and roles which the communities are allowing us and casting us in are forcing LAAs into areas for which many of us don't have training. How do we pick up that training without losing that interesting energy we've started to exert in terms of national policy? How can we sustain this impetus to go into the policy arena and talk about the needs of the arts and excellence in the arts first, and then talk about how we can contribute to those arts and the needs of those arts.

LAAs don't create art; artists do. We try to create the environment which encourages and develops those arts.

Resources

FEDAPT. *The Challenge of Change: Papers and Presentations From the 15th National Conference.* New York, NY: FEDAPT, 1987.
  Summary of presentations at the national conference discussing future issues facing the arts and ideas for addressing them.

Drucker, Peter F. *The New Realities.* New York, NY: Harper & Row, Publishers, 1989.
  An examination of the central issues, trends, and developments of the next decades that will affect politics, economics, business, and society.

National Assembly of Local Arts Agencies. *Connections Quarterly,* vol. 8, no. 2 (November 1988).
  This issue is devoted to visions for the future presented at NALAA's 1988 annual convention.

GENERAL RESOURCE LIST

Alliance of New York State Arts Councils, Inc. *Management Pamphlet Series.*

Assembly of Community Arts Councils of Oklahoma. *The BIG Book.*

Bacon, Barbara Schaffer, ed. *Evaluating Data Base Software: A Guide for Nonprofit Agencies.* Washington, D.C.: National Assembly of Local Arts Agencies, 1986.

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Cok, Mary Van Someren. *Developing Information Systems: A Guide for Local Arts Agencies.* Washington, D.C.: NALAA, 1986.

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Gibans, Nina Freelander. *The Community Arts Council Movement: History, Opinions, Issues.* New York: Praeger, 1982.

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Horwitz, Tem. *Arts Administration: How to Set Up and Run a Successful Nonprofit Organization.* Chicago, IL: Chicago Review Press, 1978.

Karraker, David and Goettel, Robert J. "Evaluation of the Test Program of Support for Local Arts Agencies—National Endowment for the Arts." Washington, D.C.: National Endowment for the Arts, 1986.

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Morison, Bradley G. and Dalgleish, Julie Gordon. *Waiting in the Wings: A Larger Audience for the Arts and How to Develop It.* New York, NY: American Council for the Arts, 1987.

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Wolf, Thomas. *The Nonprofit Organization: An Operating Manual.* Englewood Cliffs, NJ: Prentice-Hall, Inc., 1984.

APPENDIX

Profiles of Local Arts Agencies

In 1989 the city of Irvine, California, engaged the Wolf Organization Inc., of Cambridge, Massachusetts, to develop a plan for the formation of a local arts agency that would best serve its community. The following profiles of local arts agencies from various communities around the country were assembled as part of the planning process. The city of Irvine Cultural Affairs Division and The Wolf Organization, Inc., have generously allowed these profiles to be reprinted here as a resource for other communities.

Cambridge, Massachusetts

Cambridge Arts Council

Organization Structure

Year founded	1974 (The original city department of Public Celebrations and Cultural Affairs was established shortly after the Civil War, and has been abandoned and rejuvenated periodically since that time.)
Type of agency	The Cambridge Arts Council (CAC) is comprised of both a public agency enabled by the City of Cambridge and a separate nonprofit agency (the Cambridge Arts Council Fund, Inc.) through which corporate grants and individual contributions are received.
Agency position	CAC is a department of the city, equivalent to other city departments such as police, parking, etc. The executive director of CAC reports directly to the City Manager. The name "Council" derives from the fact that this department has a citizen group which acts as an advisory and oversight board to the work of the department. The Council (board) is also the board for the nonprofit organization, the Cambridge Arts Council Fund, Inc.

Figure B.1: Organization Structure, Cambridge Arts Council
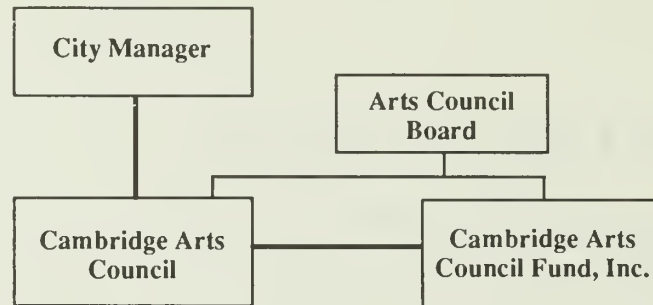
Staff Information

Number of full time staff   15
(paid)

Number of part time staff   3 (plus 4 interns)
(paid)

Number of Board/   15 (appointed by City Manager)
Commission members

Number of panels   Total number of panels varies from year to year, depending on the
                                     number of active public art projects, each of which has its own profes-
                                     sional juror panel and community advisory panel. There are, however,
                                     two panels/committees that are not project related, the Arts Lottery
                                     Subcommittee and the Public Art Subcommittee. The number of
                                     project specific public art panels may range from 5 to 10 per year.

Number of panelists   15 for regular committees (Arts Lottery Subcommittee consists of one
                                     Council member and 7 other community representatives, Public Art
                                     Subcommittee consists of one Council member and 6 other community
                                     representatives). Project specific panels consist of 3 professional jurors
                                     per project, plus a citizen advisory panel of 2-12 members, depending
                                     on the level of interest in the community.

Financial

Total support and revenue for most recent fiscal year	$785,000 (current year's budget is $1 million)
Total expenses for most recent fiscal year	785,000
Year end date	6/30/88
Total support from corporations and foundations	$172,000
Total support from individuals	$45,000
Total support from NEA	$10,000
Total support from state	$106,000 (includes Arts Lottery funds)
Total support from city	$240,000
Total support from county	$0

Organizational Activities

Community Art

River Festival: CAC produces and annual celebration of the communities and arts of Cambridge, with over 350 artists and community groups performing in 24 different locations throughout the City.

Cambridge Arts Lottery: CAC regrants Massachusetts Arts Lottery funds semiannually to City organizations and individuals in a matching grant program for project support.

Arts Lottery Oversight: CAC serves as overseer and manager of 2 of the 6 statewide districts established to decentralize the distribution of the state lottery funds. The state has contracted with CAC to provide workshops, to perform on site visits and to review local agencies within the two designated districts.

Neighborhood Events: CAC serves as coordinator for various neighborhood and community events, as requested.

Technical Assistance: The staff of CAC provides technical assistance to Cambridge organizations on an as needed basis.

Public Art	**City 1% for Art Program:** CAC administers the City % for art program funded by 1% of all capital expenditures (from street repair to new buildings). Funds are used for permanent, temporary and perform-ance art works. **Parklet Program:** CAC works with the Department of Community Development, incorporating art into park redevelopment projects. **Public Transit:** CAC works with the Massachusetts Bay Transit Authority (MBTA) on a Red Line Modernization program through which art is placed in public transit facilities. CAC also provides services to the MBTA regarding the management and maintenance of existing artworks in transit facilities. **City Collection Management:** CAC is working with the City to develop a program for the maintenance of existing public art within the City. **Private % for Art Program:** CAC is working with private developers on a voluntary program for art inclusion in current construction projects. **Artist Space Issues:** CAC is working with developers on addressing artist living/working space issues within the City.
Special projects/events	**Arts in Education:** CAC maintains an artist residency program in the schools, ensures that artists are included in after-school programming, and works with the schools to include arts in curriculum development projects. **Conferences:** CAC sponsored and International Conference on Art in Transportation Settings this past year. **Gallery 57:** CAC presents a year-round series of exhibits of Cambr-idge artists in a gallery space outside their office in the City Hall Annex building.
Information services	CAC has a quarterly newsletter, an Art Bank for visual artists, and a Performance Bank for performing artists. Both Banks are available to anyone seeking artists' services.
Regranting *Amount granted in most recent fiscal year*	$45,000
Number of grants	60 (granted in two cycles, with 30 grants per cycle)
Number of applications	125

Community Demographics

Population Served   95,226

Per capita funding $8.24

Ethnic makeup of community 81% white, 11% black, 4.8% Hispanic, 3.2% other

Average income

Median family income is $31,000. Income levels are fairly stratified, with concentrations in both the higher and lower income brackets.

Primary industries

Services, high technology

Community planning

Growth and development in the City is controlled through the City Manager's office permit issuance process. Neighborhood restoration is a priority, and the Historical Commission is involved in most of the building projects in the City.

Charlotte, NC

Arts and Science Council of Charlotte/Mecklenburg County

Organization Structure

Year founded — 1958

Type of agency — The Arts and Science Council is a nonprofit organization, designated as the official city and county arts agency. Through the North Carolina Grassroots Arts Program, there is a specific annual per capita distribution of state funds for the arts by county, and each county has a designated agency to regrant these funds. The Arts and Science Council is the designated agency for these funds for Mecklenburg County. Apart from the designation and the funding, the agency operated entirely independently from city and county government.

Staff Information

Number of full time staff (paid) — 7

Number of part time staff (paid) — 2

Number of Board/ Commission members — 34 (2 Board members are appointed by the city, 2 by the county, 2 by the Board of Education, 2 by the Chamber of Commerce, 5 by the five largest member organizations, and 4 by the remaining members are elected by the Board.)

Number of panels — 2 (a Grants Committee to review grants to organizations, and a panel to review grants to individual artists).

Number of panelists — 17 (11 for the Grants Committee, and 6 for the individual artist panel).

Financial

Total support and revenue for most recent fiscal year — $2,600,000

Total expenses for most recent fiscal year — $2,590,000

Year end date — 6/30/88

Total support from corporations — $833,000

Total support from foundations	$0
Total support from individuals	$867,000
Total support from NEA	$0
Total support from state	$92,000
Total support from city	$495,000
Total support from county	$155,000

Organizational Activities

Cultural planning

One of the basic functions of the Council is that of cultural planning for the community. Specifically, the Council is
- initiating a long range cultural planning process to outline cultural plans through the year 2000 (similar to a plan completed in the '70s),
- developing plans for a new performing arts center to be owned by the city and managed by a separate nonprofit agency,
- developing and maintaining a community cultural endowment and a cultural arts inventory/assessment,
- using marketing efforts to help the private sector focus on cultural issues,
- maintaining ongoing dialogues with Chamber of Commerce, the government, and business,
- creating an economic impact statement, and
- developing with the business community the idea and process of culture as a tool for community development.

United arts fund drive

Another of the basic functions of the Council is to serve as fundraiser for member organizations, raising $1,900,000 in the last year for these member and affiliate groups and regranting $2,300,000 (these funds plus city and county funds) to these agencies for operating and project support through a panel process.

Technical assistance

The Council offers technical assistance and cost effective management services to member organizations, including computer services (list management, financial planning and analysis) consulting on topics such as board development, long range planning, marketing and grant writing, an annual calender of benefit events, a summary of cultural activities for media and businesses, a group health insurance plan, and general advocacy services.

First Night	The Council produces an annual New Year's Eve cultural festival featuring local artists and performers, to offer performance opportunities and to strenghten community involvement with and recognition of the Council.
Vanguard Awards	To further strenghten community relations, the Council offers annual awards to outstanding arts patrons, including business and civic leaders, artists and teachers.
Volunteer Auxiliary	The Council organizes a group of 400 volunteers whose services are available to member organizations for needs in connection with cultural events.

Regranting

Amount granted in most recent fiscal year	$2,300,000
Number of grants	42 (12 operating support grants to the major organizations, and 30 project support grants to other member organizations)
Number of applications	50

Community Demographics

Population served	470,000
Per capita funding	$5.53
Ethnic makeup of community	82% white, 18% black
Average income	Actual income level is below average, but purchasing power is above average.
Primary industries	Financial services (banking), high technology, textile, transportation
Community planning	Charlotte is a rapidly growing area, and there is a Planning Commission dealing with issues of growth and transportation. The planning is, however, not yet fully effective, and planning tools such as tax incentives are not in place.

Evanston, Illinois
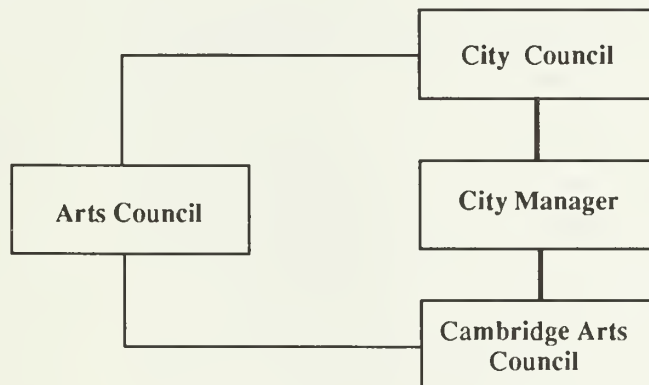
Evanston Arts Council

Organization Structure

Year founded   1975

Type of agency   The Evanston Arts Council is a city agency, designated by ordinance.

Agency position   The Council is a department/commission within the city government.
                        on equal footing with other departments and commissions such as
                        police, fire, human services, etc. The Executive Director of the Council
                        reports directly to the City Manager. The 9 members of the Council
                        oversight and advisory board are appointed by the Mayor and report to
                        the City Council. During 1989, a separate non-profit organization,
                        "The Friends of the Noyes Center", is being formed to serve as
                        fundraising and volunteer support to the Center.

Figure B.2: Organizational Structure, Evanston Arts Council

Staff Information

Number of full time staff   4
(paid)

Number of part time staff   3
(Paid)

Number of Board/Commis-   9
sion members

Number of panels	Total of 7, as follows: 4 grant advisory panels (music, dance/theater, multi arts, and visual arts) and 3 standing committees (Arts and Affirmative Action, Public Art, and Noyes Center). The committees each have one Council member in addition to other community representatives.
Number of panelists	75, with 25 grant panelists and 50 committee members.

Financial

Total support and revenue for most recent fiscal year	$319,844
Total expenses for most recent fiscal year	$319,844
Year to date	2/28/89
Total support from corporations	$5,000
Total support from foundations	$20,000
Total support from individuals	$0
Total support from NEA	$0
Total support from state	$35,000
Total support from city	$121,944
Total support from county	$0

Organizational Activities

All activities of the Council stem from two basic goals as follows:

1. To promote and stimulate the economic development of the arts in Evanston, and
2. To provide arts opportunities to underserved communities.

Information services   The Council publishes a bi-monthly "Arts and Recreation" magazine that is distributed to city residents.

Ethnic arts festival   In an effort to focus on underserved communities, the Council sponsors an annual ethnic arts festival, with two days of visual and performing arts events representing various ethnic groups indigenous to the Chicago area (primarily Third World cultures, rather than European).

Regranting   The Council grants funds to Evanston organizations for arts programming beneficial to the community. Maximum grant is $2,000.

Affirmative action   A requirement of the Council's granting program is that applicant organizations meet or present plans toward meeting affirmative actions goals established by the Council (25% minority and 40% female involvement in all levels of the organization). If an organization is not meeting these goals, the Council offers a program of technical assistance aimed at helping organizations develop affirmative actions plans to move toward this goal. The Council also attempts to adhere to these goals within its own programs, including representation on committees, performing artists presented, and tenants in the Noyes Center.

Facility management   In 1976, the city purchased and old school building from the school district and designated it as an arts center. This center, the Noyes Cultural Arts Center, now houses professional artists, leasing studio, office and performance spaces (32 studio spaces, 3 theater companies, 15 visual artist studios, several writers). All artists using the space must be professional, i.e. must use the studio space at least 25 hours/week. The rental costs are subsidized by the City, in return for which the artists must provide community services equal in value to the amount of the subsidy. The artists provide programming in the schools, scholarships to classes, design services for nonprofit organizations, and performances in senior centers. The Council offers technical assistance as needed in planning these community projects, and must approve all proposed projects.

Summer concert series   With the co-sponsorship of a local corporation, the Council presents a series of outdoor summer concerts at noontime in downtown Evanston. The concerts, using primarily local musicians, are free to the public.

Regranting

Amount granted in most $32,000
recent fiscal year

Number of grants   35

Number of applications   38

Community Demographics

Population served   74,000

Per Capita funding $4.32

Ethnic makeup of community   30-35% minority

Average income   Broad mix

Primary industries   Service industries (university, city government)

Community planning   The City has a Planning Commission which is working on a 10 year
                                  plan and a Zoning Commission which is also revising a long range
                                  plan. The Council is involved in the planning process in developing a
                                  public art program which will be handled be a separate commission
                                  (not the Council) when established. The Council is also involved in
                                  specific site plan review for private developers.

Huntington, NY

Huntington Arts Council, Inc.

Organization Structure

Year founded   1963

Type of agency   Huntington Arts Council, Inc. is a nonprofit organization, designated as
                                the official town arts agency by Town Board Resolution. In 1962, a
                                Task Force formed by the town determined that a free standing arts
                                council would be the most effective means of providing cultural
                                services to the region, and the Council was founded. The Council acts
                                independently from town government, although specific services are
                                contracted for and paid for be the town.

Staff Information

Number of full time staff   6
(paid)

Number of part time staff   1 regular, 5 seasonal (for summer festival)
(paid)

Number of Board mem-   27 (elected group, composed of local businessmen, civic leaders, and
bers   artists)

Number of panels   1 (regranting panel)

Number of panelists   12 (individuals representative of community demographics and artistic
                                disciplines)

Financial

Total support and revenue $475,030
for most recent fiscal year

Total expenses for most $472,843
recent fiscal year

Year end date   6/30/88

Total support from $54,360
corporations and founda-
tions

Total support from $6,435(memberships)
individuals

Total support from NEA	$0 (although funding through New York State Arts Council is NEA funding)
Total support from state	$128,000
Total support from city	$156,042
Total support from county	$18,600

Organizational Activities

Regranting

The Council regranted $46,000 in 1987/88 to local nonprofit organizations not qualifying for support from the New York State Arts Council. Grants were awarded in support of specific projects designed by the applicant organizations. The average grant awarded was $1,200.

Training, education and advocacy

Educating member organizations and updating the constituency on advocacy issues are basic priorities for the Council. The Council offers a series of Arts Institute Management Training seminars and Funding Seminars as part of this goal. The Council also acts as an active advocate for the arts, communicating regularly with legislators on the federal, county and local level.

Outreach

The Council seeks to create a bridge between underserved populations and the arts through programs such as Arts in Motion, which offers dance classes to disadvantaged youth, the Joan K. Aboff Scholarship for professional arts study for minority youngsters, and the Cultural Diversity Roundtable, which is an advisory board working to define needed cultural services and ways to provide them.

Arts in education

The Council manages an arts in education program called "Journey Project", which involves teacher workshops and artists in the classrooms as part of an in depth study of selected cultures. The Council is also a participant in "Imagination Celebration", the Kennedy Center/ New York State Arts Council project which involves children in the arts through programs in the schools. In addition, the Council published and Arts In Education Newsletter which is sent to teachers, PTA groups, libraries and others.

Member services

The Council offers consultation services and assistance where requested by member organizations, serves as the Long Island base for Volunteer Lawyers for the Arts, houses a Cultural Resource Center for member research in grantsmanship, arts in education and arts management, and hosts an Executive Forum of leaders in the arts field. The Council also offers promotion services, including newsletter and quarterly calendar listings, handling of ticket sales, and use of mailing list.

| Information services | The Council prepares a quarterly calendar of events and a monthly newsletter mailed to individuals and businesses, maintains and information base on legislative issues, has an arts Hot Line, distributes a booklet describing Council and member services, and undertakes occasional economic impact studies. |

Information services

The Council prepares a quarterly calendar of events and a monthly newsletter mailed to individuals and businesses, maintains and information base on legislative issues, has an arts Hot Line, distributes a booklet describing Council and member services, and undertakes occasional economic impact studies.

Festivals and showcases

The Council presents its member organizations in several artistic series, including a two month Summer Arts Festival, a Developing Artists and Developing Audience Series, and Dance Alive Series, a Salute to the Arts festival, and monthly exhibits presented in conjunction with the Huntington Township Art League.

Planning

The Council has been involved in the towns' long range planning process, and in 1988 commissioned a Community Cultural Assessment and Report.

Facility management

The Council owns the building in which it is located. The building is used for office and meeting space for the Council, and the Council serves as landlord for two tenants whose rent is used to cover the costs of maintaining the building.

Regranting

Amount granted in most recent fiscal year $46,000

Number of grants   36

Number of applications   48

Community Demograpahics

Population served   220,000

Per capita funding $2.16

Ethnic makeup of community   14% minority

Average income   Income ranges from relatively well off to pockets of poverty.

Primary industries   Primarily back-office operations for firms headquartered in New York City, and small to medium sized businesses such as accounting.

Community planning   Approximately six years ago, there was a spurt of business growth in the area that resulted in the development of community civic associations to protect residents from further unplanned growth, with its resulting traffic problems. These associations have established strict standards limiting growth. In addition, the town is working on a long range plan, including as part of the plan a cultural assessment.

Portland, Oregon

Metropolitan Arts Commission

Organization Structure

Year founded

1973 (A citizens' advisory group was established in 1954 to review city beautification, but had no budget or staff until 1973.)

Type of agency

Metropolitan Arts Commission is a city/county agency, established as a bureau within the city but funded by both the city and the county. It is enabled by both a letter of agreement and by ordinance, with some programs being specifically designated within the city code.

Agency position

The Commission is a bureau (or department) within the city government, on equal footing with other bureaus such as police, fire, parks, etc. (one of 30 bureaus). Each bureau is supervised by a specific City Council member (an elected official). The name "Commission" derives from the fact that this bureau has a citizen group which acts as an advisory and oversight board to the work of the bureau . The Commission consists of 16 members, 60% of whom are appointed by the Mayor, and 40% of whom are appointed by the County Executive.

Figure B.3: Organizational Structure, Metropolitan Arts Commission

Staff Information

Number of full time staff   5
(paid)

Number of part time staff   4 (on contract), plus 1 workstudy and 2 interns.
(paid)

Number of Board/   16, appointed by Mayor and County Executive, in same ratio as
Commission members   funding for the Commission (60% city, 40% county).

Number of panels   Total of 22 currently, as follows: 6 discipline panels and one institu-
tional support committee (composed of commissioners) for regranting,
and 15 selection committees for public art (one committee for each
project).

Number of panelists   Total of 162, as follows: 42 (6 discipline panels/7 per panel) + 120 (15
public art panels/8 per panel).

Financial

Total support and revenue $924,098 (1988/89 budget is $854,735 - previous year is high due to
for most recent fiscal year   federal funds carried forward.)
(1987/88)

Total expenses for most $924,098. Expenses do not include funds for public art as these monies
recent fiscal year   do not pass through the books of the Commission. Generally, the
(1987/88)   Commission oversees expenditures of $200,000 on public art/year.

Year end date   6/30/88

Total support from $0
corporations (for 1988/89
as it is most representa-
tive)

Total support from $0
foundations (for 1988/89)

Total support from $0. Private support is only rarely sought (occasionally $10,000 in a
individuals (for 1988/89)   year) as the primary mission of the Commission is to get more *public*
money for the arts. Private funding is not solicited so as to avoid
competition with constituents.

Total support from NEA $0 (However, MAC received a three year NEA Locals grant in 1984 for
$150,000 and is receiving another Locals grant for 1989/92 in the
amount of $260,000).

Total support from state $15,000

Total support from city	$539,735

Total support from county and other jurisdictions	$330,000. In addition, the Commission administers $15,000/year from the Portland School District and $20,000/year from the regional government (which manages the Convention Center) for public art.

Organizational Activities

Regranting

MAC granted $524,824 to organizations in the city and county in 1987/88. Granting programs include operating support and project support for qualifying organizations.

Public arts

MAC administers approximately $200,000/year in public art funds from the following sources:

> *City 1.33% for Art Program*: funds derived from almost all city capital improvements (still negotiating with Water and Public Works)
> *County 1.33% for Art Program*: funds derived from county building construction
> *Metropolitan Service District 1% for Art Program*: funds derived from capital construction for zoo, convention center, and public works
> *Portland Public Schools 1% for Art Program*: funds derived from capital construction
> *Private % for Arts Program*: Floor Area Ratio (FAR) bonus program. This program is based on the local zoning ordinance, and provides any builder wishing to exceed certain width and height limitations the option of up to 2 bonus points to exceed zoning restrictions by contributing up to 2% of construction costs to public art. For example, if there is a $1,000,000 project that exceeds zoning to the extent of 1 bonus point, 1%, or $100,000 has to go to public art, 3/4 of which ($75,000) is for on-site art which is selected by the builder (process reviewed by MAC) and 1/4 of which ($25,000) is given to the Commission Public Art Trust Fund.

Community services

This program consists of newsletter production, technical assistance services, an economic impact study every 2 years, tourist information booklets and walking tours, cultural tourism efforts, and representation on the City's Design Review Commission (stemming from original intent of commission regarding city beautification) to ensure some business loans go to art projects, to encourage neighborhood development, etc.

Metropolitan Center for Public Art

Commission manages permanent exhibition of public art on second floor of city office building. Serves as education tool for the public art program and starting point for walking tour. Also provides space for exhibit of Visual Chronicle (see following).

Visual Chronicle	Program to provide artists' documentation of aspects of Portland, intended to provide visual artistic history of the city. Started in 1985, the collection is augmented each year with works on paper (visual arts), exhibited in Mayors Office and MCPA (see above). Program costs $5,000/year and is based on a similar model in a European city where they have maintained this chronicle for hundreds of years.

Regranting

Amount granted in most recent fiscal year	$524,824
Number of grants	85
Number of applications	140

Community Demographics

Population served	570,000 (city and county)
Per capita (for 1987/88)	$1.62 (This figure does not include $200,000/year in public art funds which do not pass through the books of the Commission. It also does not include additional city funding in support of the arts through the Portland Center for the Performing Arts (a city-managed facility) and the Bureau of Parks and Recreation's City Arts program.)
Ethnic makeup of community	11% ethnic/minority (8% black), generally well-educated.
Average income	Below national average.
Primary industries	Timber, tourism, high technology.
Community planning	Portland is a highly planned/restricted zoning community. There is a strict design review process, and a Metropolitan Arts Commissioner sits on the Design Review Commission.

<h1 align="center">Quincy, Illinois</h1>

<h2 align="center">*Quincy Society of Fine Arts*</h2>

Organization Structure

Year founded | 1947

Type of agency

Quincy Society of Fine Arts is a nonprofit organization, designated as the official city arts agency by city council resolution. Apart from the designation and a small amount of funding ($4,000/year), the agency operates entirely independently from city government.

Staff Information

Number of full time staff (paid)

2

Number of part time staff (paid)

4 permanent part-time staff, with additional part-time staff added for specific projects as needed.

Number of Board/ Commission members

60 members, with 30 being representatives from the 30 member organizations, and an additional 30 being community representatives. There are 10 committees of this board, each of which is composed of two board members and 7-8 additional community people, so that there are a total of approximately 70 additional people involved with the committees. There is an 11 member Executive Committee composed of the chairpersons of the committees and the board officers, all of whom are from the 30 community representatives on the board.

Number of panels

There is one panel for the regranting program, which is the Program Committee of the board.

Number of panelists

13, two of whom are board members, and the balance of whom are community representatives.

Financial

Total support and revenue for most recent fiscal year (1987/88)

$578,000. this figure may vary greatly from year to year depending on the success and extent of fund-raising efforts on behalf of member organizations (see member services program description). Over $4 million has been raised in the last five years for member organizations.

Total expenses for most recent fiscal year (1987/88)

$570,000

Year end date	6/30/88
Total support from corporations (1987/88)	$478,000 ($30,000 of which is earned income from advertising). the major portion of these funds are pass-through funds for member organizations.
Total support from foundations	$18,400
Total support from individuals	$27,600
Total support from NEA	$0 (The Society does receive NEA program support at various times, and did receive indirect support from the NEA in 1987/88 through the Illinois Arts Council.)
Total support from state	$50,000 ($30,000 of which is basic operating support)
Total support from city	$4,000
Total support from county	$0

Organizational Activities

Regranting
Arts Dollars: $15,000 regranting program funded by the Illinois Arts Council and membership funds. Project support grants are awarded by Program Committee review of applicants.

Member services
Member organizations are provided extensive support services, including an arts Hot Line service for listings of activities, preparation of a Master Arts Calendar for annual scheduling, ticket selling services, administrative services such as secretarial and computer support (with desktop publishing), maintaining a master mailing list, and fundraising support. The fund-raising support includes writing of grants and procurement of funding, with the Society acting as a pass-through agent for numerous grants on behalf of its members. (This is not a united arts fund raising effort, but rather it is specific grant support for particular projects for which member organizations may be seeking funding.)

Arts in education
Society sponsors and coordinates artist residencies in local schools, and is working on a curriculum development project incorporating the arts as an integral part of the regular school curriculum. The Society also sponsors a series of monthly workshops called "Kids Arts" to introduce children ages 5 to 11 to different art forms.

Marketing
The Society has an extensive arts marketing program, which includes and Arts Hot Line, an annual Master Arts Calendar, a regular (free)

newsletter/calendar called "Arts/Quincy", an extensive public service announcement program on local television and radio which includes one 30-second PSA weekly (the $200,000-$300,000 cost of production is contributed by television and radio stations), two weekly press releases to local media, an annual All American Kids Awards presentation to junior high school students excelling in academics, sports and the arts, and an annual City of Quincy Arts Awards presentation done jointly with the city to businesses and individuals active in the arts community. The Society focuses heavily on marketing as the means of increasing the perceived value of the arts and the image of the arts working for the community, thereby generating support and interest. These efforts have paid off tremendously in volunteer and financial support to the Society and member organizations.

Arts Week   The Society coordinates a week-long celebration of the arts in conjunction with National Arts Week. This celebration includes an annual Arts Week Ball which is a fund-raising event for the Society's Endowment.

Arts/Quincy Riverfest The Society presents an annual festival along the Mississippi River, focusing on local artists and arts organizations.

Regranting

Amount granted in most recent fiscal year $15,000

Number of grants   47

Number of applications 60

Community Demographics

Population served   40,000 (71,000 if entire county is included)

Per capita $14.45 ($8.14 for entire community)

Ethnic makeup of community 97-98% Germanic white, 2-3% black

Average income   Below average

Primary industries   Agriculture and heavy manufacturing

Community Planning   There are some coordinated planning efforts between Society, its members, and the city, but these efforts are in their beginning stages.

Sacramento, California

Sacramento Metropolitan Arts Commission

Organization Structure

Year founded   1977 (staff hired spring 1978)

Type of agency   Sacramento Metropolitan Arts Commission is both a public agency funded by city and county governments and a separate nonprofit agency through which corporate grants and individual contributions are received. The Commission was created by city and county ordinance in 1977, and the nonprofit agency ("Friends of the Arts Commission") was founded in 1981.

Agency position   The Commission is a division of the Department of Parks and Community Services, and has an Advisory Commission of 11 appointees (5 by the city, 5 by the county, and one by the mayors of the three smaller cities in the county). The nonprofit organization also has a Board of 6 members (Chairperson of the Commission, Executive Director of the Commission, and four community representatives).

Figure B.4: Organization Chart for Sacramento Arts Commission
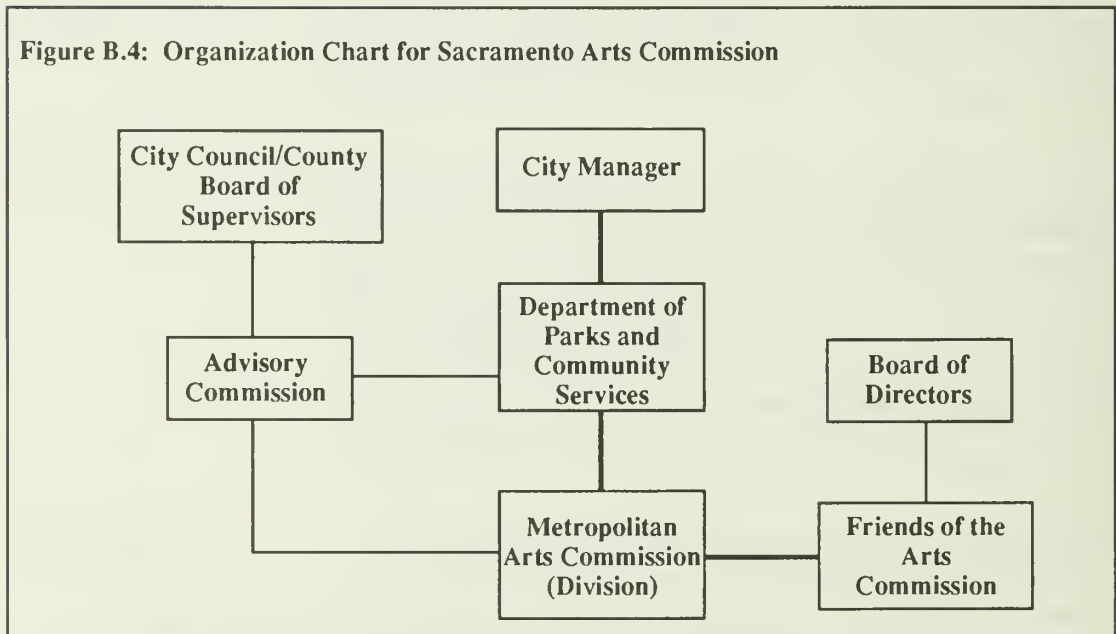
Staff Information

Number of full time staff   8
(paid)

Number of part time staff   0
(paid)

Number of Board/   Total of 17, with 11 Commissioners and 6 Board members.
Commission members

Number of panels   Total of approximately 15, with 3 panels for regranting [(one for majors, one for other organizations, one for individuals (New Works)] and 12 for public art. The number of panels varies greatly, as each public art project has at least one panel and the number of active projects fluctuates over time (there also may be both a jury panel and an advisory board for a particular project, depending on its nature).

Number of panelists   Total of approximately 60, with each panel having 3 to 5 members.

Financial

Total support and revenue $795,062 (includes county regrant funds and public art funds that do
for most recent fiscal year   not actually pass through the books of the Commission but which are administered by them.)

Total expenses for most $795,062
recent fiscal year

Year end date   6/30/88

Total support from $6,552
corporations and individu-
als

Total support from $0
foundations

Total support from NEA $49,155 (2nd year of $200,000 3-year Locals Program grant)

Total support from state $23,871

Total support from city $369,223 (includes funding for administrative support, a $70,000 "city Life" performance series, a special passthrough grant to the Symphony, and $100,700 in public art funds)

Total support from county $339,311 (includes funding for administrative support, regranting, and $13,500 in public art funds)

Organizational Activities

Regranting

The Commission granted $295,237 of County money (increased to $400,000 in 1988/89) to organizations and individuals in the city and county in 1987/88. Granting programs include operating support for organizations and project support for individuals under a New Works program.

Public art

The Commission administers a public art program that has commissioned over $3,000,000 in public art since its inception 10 years age. The funds for this program, which is administered by the Commission although the monies do not pass through their books, comes from the following sources:

2% of city construction
2% of Housing and Redevelopment Authority construction costs or construction by private developers on redevelopment land
1% of county building construction, 1/2% of detention facility construction

Downtown development

As part of an Urban Design plan adopted by the City in 1987 to revitalize the downtown area, the Commission has presented a series of simmer noontime concerts under a program entitled "City Life", the purpose of which is to attract people to the downtown area. A Farmers Market is also part of this program. In addition to this program, a feasibility study for the development of a downtown Cultural District is being commissioned, and a feasibility study for a downtown Contemporary Art Museum has been recently completed.

Arts in education

The Commission is hosting a symposium on Arts in Education in Sacramento this year.

Information services

The Commission publishes a monthly arts newsletter and an annual report, as well as offers technical assistance workshops to constituents.

Marketing campaign

NEA funding has provided for the development of an arts marketing campaign, including billboards and television spots, workshops in media and marketing for constituents, and season brochures and calendars.

Regranting

Amount granted in most recent fiscal year

$295,237 (increased to $400,000 in 1988/89)

Number of grants

45

Number of applications

110

Community Demographics

Population served   876,000

Per capita funding $0.91

Ethnic makeup of   American Indian 1%, Asian 5%, Black 7%, Chicano/Latino 9%, Other
community   80%

Average income   Not available

Primary industries   Government (78%), general business

Community planning   The 1987 Urban Design Plan for the downtown area is the primary
                                 effort toward city planning. This plan is still in its developmental
                                 stages, and is not yet strictly enforced.

Temple, TX

Cultural Activities Center

Organization Structure

Year founded   1958

Type of agency   The Cultural Activities Center is a nonprofit organization, designated as
                                        the official city arts agency of Temple. Apart from the designation and
                                        receiving line item funding from the city, the agency operates entirely
                                        independently from city government.

Staff Information

Number of full time staff   5
(paid)

Number of part time staff   2
(paid)

Number of Board/   18 (community leaders representing major funding sources and
Commssion members   industries)

Number of panels   3 advisory panels (Visual Arts Friends, Central Texas Orchestral
                                        Society, and a performing arts panel)

Number of panelists   36 (12/panel)

Financial

Total support and revenue $320,000
for most recent fiscal year

Total expenses for most $320,000 (1/3 salaries, 1/3 maintenance of facility, 1/3 programs)
recent fiscal year

Year end date   6/30/88

Total support from $73,600 (23%)
corporations and individu-
als

Total support from $22,400 (7%)
foundations

Total support from NEA $6,600 (pass-through funding for member organizations)

Total support from state $35,000

Total support from city	$25,000 (8%)
Total support from county	$0

Organizational Activities

Facility management/ presenting	CAC owns and manages a cultural center with performing and exhibition spaces as well as studio spaces for artists and classes. CAC sponsors a performing arts series, an exhibition series, and a film series, offers numerous classes and workshops, and rents the space to non-profit organizations, individuals, associations and businesses. The series and classes are designed to build audiences and to involve the local community in the arts.
Umbrella services	CAC serves as an umbrella agency to nine local organizations, providing meeting and performance space, fiduciary oversight and services, computer support (including mailing lists, financial reports), management and consulting services, and grant writing and procurement services (acting as a pass-through for funding). The groups for which CAC provides this service are volunteer agencies, with no paid staff.
Arts in education	In addition to an extensive offering of classes and workshops, CAC sponsors and artist residency and workshop program in Temple Independent School District and other local schools and provides performance space, concerts and exhibits for the schools.
Information services	CAC has a newsletter/events calendar, an exhibition calendar, and a performing series calendar for all members.

Community Demographics

Population served	75,000
Per capita funding	$4.27
Ethnic makeup of community	Comparable with national average
Average income	Not available
Primary industries	Medical facilities (5 major hospitals), other business
Community planning	There is little community planning in Temple.

Winston-Salem, NC

The Arts Council, Inc.

Organization Structure

Year founded   1949

Type of agency   The Arts Council, Inc. is a nonprofit organization, designated as the
                                        official city and county arts agency by resolution of city and county
                                        aldermen. Apart from the designation and funding, the agency operates
                                        independently from the city and county government. It serves as a
                                        conduit for resources for the arts as well as serving in an advisory
                                        capacity in city and county planning.

Staff Information

Number of full time staff   17
(paid)

Number of part time staff   None (although some contract labor is hired in support of particular
(paid)   festivals or events on an as needed basis)

Number of Board/   33
Commission members

Number of panels   8 (in connection with the regranting program)

Number of panelists   75 (average of 9 per panel)

Financial

Total support and revenue $2,026,978 (includes Urban Arts programming support and plant
for most recent fiscal year   funds)

Total expenses for most $2,241,707 (includes Urban Arts programming and plant funds)
recent fiscal year

Year end date   6/30/88

Total support from $833,392
corporations and founda-
tions

Total support from $334,817
individuals

Total support from NEA $0 (The Arts Council received a Locals Program grant of $150,000
                                        from the NEA beginning in 1988/89.)

Total support from state	$100,572

Total support from city	$200,000 (Includes $55,000 to support park programs under Urban Arts. In 1988/89, the amount is being augmented by $9,177 from other cities in Forsythe county.)

Total support from county	$145,000

Organizational Activities

United arts fund drive
One of the primary missions of the Council is to serve as a united fundraising organization for member non profit organizations involved in cultural activities. In 1987/88, $1,039,055 was regranted to member organizations for operating support, project support, technical and management assistance, arts in education programming (including grants to individual artists), salary assistance, advertising support, community touring and festivals, and artist fellowships.

Facility management
The Council manages several facilities, one of which they own themselves. As part of managing these facilities, the Arts Council provides office, rehearsal, classroom, exhibition and performance space at reduced rental rates to member organizations. In addition, the Council acts as coordinator for all other organizations and individuals willing to use these spaces.

Technical and management services
As part of the primary mission of the Council to provide support for local organizations, the staff of the Council provides technical and management support to member organizations, including workshops and consultations.

Information services
The Council maintains an arts Hot Line, produces a monthly arts calendar in the newspaper, produces a quarterly newsletter for funders (which also includes a calendar), works with the Tourism and Convention Center and does a calendar of downtown cultural events. (All calendars list cultural events open the the public.)

Advocacy
Another of the Council's primary missions is to serve as arts advocate on the local, state and national level, finding new sources of support for cultural organizations in the region. The Council is also encouraging and is involved increasingly in cultural planning issues.

Urban Arts programming
The Urban Arts program of the Council provides outreach programming in support of non-traditional art forms, including community arts programming, production of festivals, and arts classes for children from low and moderate income families. This program is in the process of spinning off from the Council to its own nonprofit organization, as the programmatic functions of the Council are not considered currently to

be the most effective use of staff time and energy. Spinning off to a separate nonprofit organization will allow the Urban Arts program to solicit support from sources unwilling to fund a federated fundraising agency and will reduce possible conflicts of interest with member organizations pursuing similar programming objectives.

Regranting

Amount granted in most recent fiscal year $1,039,055

Number of grants   66

Community Demographics

Population served   268,000

Per capita funding $7.56

Ethnic makeup of community   40% minority, 60% white

Average income   Income levels are fairly stratified, with concentrations in both the higher and lower income brackets. Per capita, Winston-Salem has more millionaires than any other city in the country.

Primary industries   Manufacturing, textiles, tobacco, financial services

Community planning   Planning in Winston-Salem is a fairly new development, as the city grew originally in an unplanned fashion in support of the local industries. Recently a city and county Planning Board have been established to begin developmental planning.

ORGANIZATIONS

The following are organizations that might be helpful in local arts agency development. The list is divided into three categories:

National Arts Organizations. These are organizations with a national focus which provide programs and services to assist local arts agencies and communities interested in cultural and artistic development.

State and Regional Arts Agencies. Every state and territory has a state arts agency that provides financial support and technical assistance to LAAs. Often there is a staff person, or community coordinator, who can provide information and technical assistance related to local arts agency and community arts development. In addition, there are seven regional organizations, serving multistate regions, that also may have programs which support LAA programs and services.

Statewide Assemblies of Local Arts Agencies. In many states, an association of local arts agencies exists which serves the needs of agencies in that particular state through technical assistance, information, referrals, publications, special projects, and joint programming. Often they also coordinate development of statewide advocacy efforts.

In addition, local arts agencies in other communities should be viewed as prime resources for assistance in the development of activity in your community. Lists of local arts agencies may be obtained from the National Assembly of Local Arts Agencies (see address below), your state arts agency, or statewide assembly of local arts agencies.

National Arts Organizations

American Council for the Arts (ACA)
1285 Avenue of the Americas
Third Floor
New York, NY 10019
212/245-4510
ACA is a national service organization devoted to promoting and strengthening artistic activities in the U.S., through advocacy, arts education, and identifying the needs of individual artists. It has an extensive catalogue of arts management publications, a monthly newsletter, *Update,* with current national arts-related legislation news, and sponsors conferences and forums.

Association of Performing Arts Presenters
1112 16th Street, N.W., Suite 620
Washington, D.C. 20036
202/833-ARTS
Arts Presenters is a national membership association for organizations that present the performing arts. Services include publications, analysis of current trends, a job referral service, workshops, seminars, and an annual convention.

Business Volunteers for the Arts/USA
Arts & Business Council
130 E. 40th Street
New York, NY 10016
212/683-5555

BVA/USA has worked with over 25 communities nationwide to create local affiliates with local business volunteers that respond to the needs of arts organizations for management assistance, business resources, and community leadership. Contact BVA/USA for the affiliate nearest your community or for information if you would like to start one locally.

Foundation Center
888 Seventh Avenue
New York, NY 10106
212/975-1120

The Foundation Center is a national service organization founded and supported by foundations to provide a single authoritative source of information on foundation giving. The Center publishes numerous reference books, such as the *Foundation Directory,* and other related material. Contact the Foundation Center for a list of libraries and agencies around the country who regularly receive their material.

Grantsmanship Center
650 South Spring, Suite 507
P.O. Box 6210
Los Angeles, CA 90014
213/689-9222 (CA, AK)
1/800/421-9512

The Grantsmanship Center is one of the best known and most frequently used sources of information on grantsmanship. It provides assistance through group training sessions held throughout the country on fundraising and proposal preparation, a biannual newspaper, *Whole Nonprofit Catalog,* and an extensive series of articles on not-for-profit management.

Independent Sector
1828 L Street, N.W.
Washington, D.C. 20036
202/223-8100
Independent Sector is a coalition of

corporate, foundation, and not-for-profit organizations with interest in philanthropy, voluntary action, and other activities related to the educational, cultural, scientific, health, welfare, and religious life of the country. Services include publications, conferences, and information.

National Assembly of Local Arts Agencies (NALAA)
1420 K Street, N.W., Suite 204
Washington, D.C. 20005
202/371-2830

NALAA is the national professional membership association serving local arts agencies. It provides professional development, information, advocacy, and development of national arts policy through its monthly and quarterly publication, *Connections,* publications, computerized data, referrals, regional workshops, and annual convention.

National Conference of State Legislatures
1125 Seventeenth Street, Suite 1500
Denver, CO 80202
303/623-7800

The National Conference of State Legislatures monitors arts and culture-related legislation at the state level and provides information to legislators and the public.

National Endowment for the Arts (NEA)
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202/682-5400 (Public Information)
202/682-5431 (Locals Program)

The Arts Endowment, an independent agency of the federal government, was created to encourage and support American arts and artists. The NEA provides matching grants to tax-exempt, not-for-profit organizations. Support is provided to local arts agencies primarily through the Locals Program. Other programs that have funded local arts agencies include Inter-Arts, Challenge, Visual Arts, Design Arts, Folk Arts, Arts-in-Education, and Expansion Arts. To assist organizations throughout the country, the NEA has a network of regional representatives.

National League of Cities
1301 Pennsylvania Avenue, N.W.
Washington, D.C. 20004
202/626-3000
The National League of Cities serves as a lobbying group that monitors issues that impact cities. It publishes a newsletter that includes arts issues as they relate to city government.

Partners for Livable Places
1429 21st Street, N.W.
Washington, D.C. 20036
202/887-5990
Partners is an association of organizations, municipalities, corporations, and individuals interested in improving the quality of life in America's communities. Services include publications, information referrals, conferences, and special projects.

The Association of American Cultures (TAAC)
410 Eighth Street, N.W., Suite 606
Washington, D.C. 20004
202/727-4083
TAAC is a national organization dedicated to the preservation and advancement of ethnic art and culture in the U.S. Services include a bimonthly newsletter, *Open Dialogue*, a regular conference, a clearinghouse of national information on culturally diverse artists and arts organizations, publications, and video tapes.

U.S. Conference of Mayors
1620 I Street, N.W.
Washington, D.C. 20006
202/293-7330
The U.S. Conference of Mayors is an association of mayors in cities of 30,000 or more which provides a forum for discussion of common issues. Services include an annual City Livability Award, information, and technical assistance.

Volunteer Lawyers for the Arts (VLA)
1285 Avenue of the Americas, 3rd Floor
New York, NY 10019
212/977-9720
VLA provides legal assistance to individual artists and art organizations through direct services, referrals, and publications related to the law and the arts. In communities throughout the country, there are local organizations with similar names that provide similar services.

State Arts Agencies

Alabama State Council on the Arts
One Dexter Avenue
Montgomery, AL 36130
205/261-4076

Alaska State Council on the Arts
619 Warehouse Avenue, Suite 220
Anchorage, AK 99501
907/279-1558

American Samoa Council on Culture, Art and Humanities
P.O. Box 1540
Office of the Governor
Pago Pago, AS 96799
011-684-633-4347

Arizona Commission on the Arts
417 West Roosevelt Avenue
Phoenix, AZ 85003
602/255-5882

Arkansas Arts Council
Heritage Center, Suite 200
225 East Markham
Little Rock, AR 72201
501/371-2539

California Arts Council
1901 Broadway, Suite A
Sacramento, CA 95818
916/322-8911

Colorado Council on the Arts
750 Pennsylvania Street
Denver, CO 80203
303/894-2617

Connecticut Commission on the Arts
227 Lawrence Street
Hartford, CT 06106
203/566-4770

Delaware Division of the Arts
820 North French Street
Wilmington, DE 19801
302/571-3540

District of Columbia Commission on the Arts
and Humanities
410 Eighth Street, N.W., 5th Floor
Washington, D.C. 20004
202/724-5613

Florida Arts Council
Department of State
The Capitol
Talahassee, FL 32399
904/487-2980

Georgia Council for the Arts
2082 East Exchange Place, Suite 100
Tucker, GA 30084
404/493-5780

Guam Council on the Arts & Humanities Agency
Office of the Governor
P.O. Box 2950
Agana, GU 96910
011-671-477-7413

State Foundation on Culture and the Arts
(Hawaii)
335 Merchant Street, Suite 202
Honolulu, HI 96813
808/548-4145

Idaho Commission on the Arts
304 West State Street
Boise, ID 83720
208/334-2119

Illinois Arts Council
State of Illinois Center
100 West Randolph Street, Suite 10-500
Chicago, IL 60601
312/814-6750

Indiana Arts Commission,
47 South Pennsylvania Avenue, 6th Floor
Indianapolis, IN 46204
317/232-1268

Iowa Arts Council
State Capitol Complex
1223 East Court Avenue
Des Moines, IA 50319
515/281-4451

Kansas Arts Commission
Jayhawk Tower
700 Jackson, Suite 1004
Topeka KS 66603
913/296-3335

Kentucky Arts Council
Berry Hill
Louisville Road
Frankfort, KY 40601
502/564-3757

Louisiana State Arts Council
900 Riverside North
P.O. Box 44247
Baton Rouge, LA 70804
504/342-8180

Maine Arts Commission
55 Capitol Street
State House Station 25
Augusta, ME 04333
207/289-2724

Maryland State Arts Council
15 West Mulberry Street
Baltimore, MD 21201
301/333-8232

Commonwealth of Massachusetts Council on the
Arts & Humanities
80 Boylston Street, 10th Floor
Boston, MA 02116
617/727-3668

Michigan Council for the Arts
1200 Sixth Avenue, Executive Plaza
Detroit, MI 48226
313/256-3735

Minnesota State Arts Board
432 Summit Avenue
St. Paul, MN 55102
612/297-2603

Mississippi Arts Commission
239 North Lamar Street, 2nd Floor
Jackson, MS 39201
601/359-6030

Missouri Arts Council
111 North Seventh Street, Suite 105
St. Louis, MO 63101
314/444-6845

Montana Arts Council
48 North Last Chance Gulch
Helena, MT 59620
406/443-4338

Nebraska Arts Council
1313 Farnam-on-the-Mall
Omaha, NE 68102
402/595-2122

Nevada State Council on the Arts
329 Flint Street
Reno, NV 89501
702/789-0225

New Hampshire State Council on the Arts
40 North Main Street, Phenix Hall
Concord, NH 03301
603/271-2789

New Jersey State Council on the Arts
4 North Broad Street, CN 306
Trenton, NJ 08625
609/292-6130

New Mexico Arts Division
224 East Palace Avenue
Santa Fe, NM 87501
505/827-6490

New York State Council on the Arts
915 Broadway
New York, NY 10010
212/614-2909

North Carolina Arts Council
Department of Cultural Resources
Raleigh, NC 27611
919/733-2821

North Dakota Council on the Arts
Black Building, Suite 606
Fargo, ND 58102
701/237-8962

Commonwealth Council for Arts and Culture
(Northern Marianas Islands)
P.O. Box 553, CHRB
Saipan, MP 96950
011-670-322-9982

Ohio Arts Council
727 East Main Street
Columbus, OH 43205
614/466-2613

State Arts Council of Oklahoma
Jim Thorpe Building, Suite 640
Oklahoma City, OK 73105
405/521-2931

Oregon Arts Commission
835 Summer Street, NE
Salem, OR 97301
503-378-3625

Pennsylvania Council on the Arts
216 Finance Building
Harrisburg, PA 17120
717/787-6883

Institute of Puerto Rican Culture
Apartado Postal 4184
San Juan, PR 00905
809/723-2115

Rhode Island State Council on the Arts
95 Cedar Street, Suite 103
Providence, RI 02903
401/277-3880

South Carolina Arts Commission
1800 Gervais Street
Columbia, SC 29201
803/734-8696

South Dakota Arts Council
108 West 11th Street
Sioux Falls, SD 57102
605/339-6646

Tennessee Arts Commission
320 Sixth Avenue, North, Suite 100
Nashville, TN 37219
615/741-1701

Texas Commission on the Arts
P.O. Box 13406, Capitol Station
Austin, TX 78711
512/463-5535

Utah Arts Council
617 E. South Temple Street
Salt Lake City, UT 84102
801/533-5895

Vermont Council on the Arts
136 State Street
Montpelier, VT 05602
802/828-3291

Virgin Islands Council on the Arts
41-42 Norre Gode
P.O. Box 103
St. Thomas VI 00804
809/774-5984

Virginia Commission for the Arts
James Monroe Building
101 North 14th Street, 17th Floor
Richmond, VA 23219
804/225-3132

Washington State Arts Commission
9th and Columbia Building
Mail Stop GH-11
Olympia, WA 98504
206/753-3860

Arts & Humanities Division
Department of Culture & History
Cultural Center
Charleston, WV 25305
304/348-0240

Wisconsin Arts Board
131 West Wilson Street, Suite 301
Madison, WI 53702
608/266-0190

Wyoming Council on the Arts
2320 Capitol Avenue
Cheyenne, WY 82002
307/777-7742

Regional Organizations

Arts Midwest, (Iowa, Minnesota, North Dakota, South Dakota, Wisconsin, Illinois, Indiana, Michigan, Ohio)
Hennepin Center for the Arts
528 Hennepin Avenue, Suite 310
Minneapolis, MN 55403
612/341-0755

Consortium for Pacific Arts & Cultures
(American Samoa, Mariana Islands, Guam)
2141-C Atherton Road
Honolulu, HI 96822
808/946-7381

Mid-America Arts Alliance (Arkansas, Kansas, Oklahoma, Missouri, Nebraska, Texas)
912 Baltimore Avenue, Suite 700
Kansas City, MO 64105
816/421-1388

Mid-Atlantic Arts Foundation (Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Virginia, Virgin Islands, West Virginia)
11 East Chase Street, Suite 1-A
Baltimore, MD 21202
301/539-6656

New England Foundation for the Arts (Connecticut, Massachusetts, Maine, New Hampshire, Rhode Island, Vermont)
678 Massachusetts Avenue, 8th Floor
Cambridge, MA 02139
617/492-2914

Southern Arts Federation (Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee)
1293 Peachtree Street, NE, Suite 500
Atlanta, GA 30309
404/874-7244

Western States Arts Federation (Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, New Mexico, Nevada, Oregon, Utah, Washington, Wyoming)
236 Montezuma Avenue
Santa Fe, NM 87501
505/988-1166

Statewide Assemblies

Alabama Federation for the Arts
c/o The Arts Council
700 Monroe Street
Huntsville, AL 35801
205/533-6565

California Assembly of Local Arts Agencies
3580 Soda Canyon Road
Napa, CA 94558
707/253-9337

Colorado Consortium of Community Arts Councils
P.O. Box 23
Fort Collins, CO 80522
303/484-5237

Georgia Assembly of Community Arts Agencies
P.O. Box 511
Lawrenceville, GA 30245

Arts Council of Hawaii
P.O. Box 38000
Honolulu, HI 96837
808/524-7120

Assembly of Community Arts Councils of Idaho
c/o The Idaho Commission on the Arts
Alexander House
304 West State
Boise, ID 83720.

Indiana Assembly of Local Arts Agencies
c/o Jasper Community Arts Commission
R.R. 4, Box 711
Jasper, IN 47540
812/482-3070

Iowa Assembly of Local Arts Agencies
Box 6
Clarinda, IA 51250
712/542-3369

Association of Community Arts Agencies of
Kansas
P.O. Box 1363
Salina, KS 67402
913/475-3913

Kentucky Assembly of Community Arts
Agencies
c/o Artsplace
161 North Mill Street
Lexington, KY 40507

Association for Louisiana Arts and Artists
c/o Northeast Louisiana Arts Council
2305 North Seventh Street
West Monroe, LA 71291
504/926-2787

Maine Arts Sponsors Association
P.O. Box 2352
Augusta, ME 04330

Community Arts Alliance of Maryland
c/o The Frederick Arts Council
P.O. Box 547
Frederick, MD 21701
301/662-4190

Michigan Association of Community Arts
Agencies
207 Waters Building
Grand Rapids, MI 49503
616/459-3555

Missouri Association of Community Arts
Agencies
Columbia College
10th & Rogers
Columbia, MO 65216
314/443-3746

Alliance of New York State Arts Councils
P.O. Box 6128
Steward International Airport
New Windsor, NY 12550
914/564-6462

North Carolina Association of Arts Councils
P.O. Box 1366
Raleigh, NC 27602
919/834-1411

Alliance of Ohio Community Arts Agencies, Inc.
451 Ludlow, #110
Cincinnati, OH 45220

Assembly of Community Arts Councils of
Oklahoma
400 West California
Oklahoma City, OK 73102
405/236-1446

Pennsylvania Local Arts Network
P.O. Box 1372
State College, PA 16804
814/238/2570

South Carolina Assembly of Community Arts
Agencies
c/o The Metropolitan Arts Council
615 South Main Street
Greenville, SC 29601
803/232-2404

Community Arts Council Network of South
Dakota
713 Seventh Street
Rapid City, SD 57701
605/394-4101

Alliance of Tennessee Community Arts
Agencies
320 Sixth Avenue North
Suite 100
Nashville, TN 37243
615/741-1701

Texas Arts Council
3939 Beecave Road
Suite 1A
Austin, TX 78746
512/327-5282

Utah Community Arts Agency Network
38 South 758
1650 West
Cedar City, UT 84720

Wisconsin Association of Community Arts
Council
c/o The Milwaukee Artists Foundation
820 East Knapp
Milwaukee, WI 53202
414/276-9273

Wyoming Arts Alliance
P.O. Box 312
Casper, WY 82602

Organization of Saskatchewan Arts Councils
600-4010 Pasqua Street
Regina Saskatchewan
S4S7B9
CANADA
306/586-1250

About the National Assembly of Local Arts Agencies

The National Assembly of Local Arts Agencies (NALAA) was established as a not-for-profit, independent agency in 1978. NALAA represents local arts agencies in developing an essential place for the arts in America's communities. NALAA believes that the arts are fundamental to the continued positive growth of our diverse and multicultural communities. By strengthening and enhancing local arts agencies and assisting executive and volunteer leaders of these organizations, NALAA furthers local cultural and artistic interests and insures access to them.

NALAA's goals are:

- To strengthen the effectiveness of local arts agency leadership through professional development opportunities;

- To assist, support, and enhance the leadership position of local arts agencies through research, analysis, and distribution of timely, critical information;

- To articulate the views of the local arts agency field in the development of national arts policy;

- To insure the continued development and sustainment of local arts agencies and community-based activities by influencing publics and decision makers on the national, state, and local levels.

Services include:

- An annual convention with opportunities for professional development and networking with colleagues from around the country;

- Regional and topical workshops and conferences, including areas such as festival production, the fundamentals of local arts agency management, and grant-making;

- Publications, including an annual directory of members and topical books and booklets, such as *Community Vision: A Policy Guide to Local Arts Agency Development, The Arts in Rural Areas Information Exchange Summary, Public Art in Private Development, Arts and Education Handbook,* and "Arts in the Small Community;"

- A monthly newsletter and quarterly magazine, *Connections,* with information on current trends, local arts agency programs and issues, job opportunities, and general news of the field;

- Computerized data reports on local arts agency funding, programs, and budgets;

- Information referrals to written resources, resource organizations, and consultants;

- National arts policy position development and advocacy, including information on legislative developments;

- Sponsorship of National Arts Week, an annual celebration of the arts in the community.

NALAA is a membership organization for local arts agencies and organizations and individuals interested in local arts development. NALAA may be contacted at: 1420 K Street, N.W., Suite 204, Washington D.C. 20005: 202/371-2830.

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About the Author/Researcher

CHERYL L. YUEN is a cultural development/arts management consultant, who has worked in the arts since 1974. For five years, she was the director of the Office of Local Partnership at the Illinois Arts Council, overseeing programs and services in community and local arts agency development, arts education, and presenting and touring of performing arts activities. Prior to that she worked with two local arts agencies, the Chicago Office of Fine Arts and the Alameda County Neighborhood Arts Program (Oakland, CA). For the Chicago Office of Fine Arts she initiated its first technical assistance program for Chicago arts organizations and artists. She has served on numerous panels for local, state, and national arts agencies, including the first Locals Program panel for the National Endowment for the Arts in 1983, and is currently on the board of the National Assembly of Local Arts Agencies. She has an MBA in Arts Management from the University of California, Los Angeles.

As an independent consultant, Ms. Yuen works with organizations and communities dedicated to arts and cultural development in planning, organizational development, facilitation, training, and special project design and management. She may be contacted at: 312 Malden, La Grange Park, IL 60525; 708/352-2548.